

THE  
MĀLAVIKĀGNIMITRĀ.

A SANSKRIT PLAY BY KĀLIDĀSA.

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LITERALLY TRANSLATED INTO ENGLISH PROSE

BY

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**SECOND EDITION.**

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*Adapted to the Second Edition of the Sanskrit Text  
by Shankar Pandurang Pandit, M.A.*

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## PREFACE TO THE SECOND EDITION.

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I HAVE received so many applications for copies of my translation of the *Málavikāgnimitra* that I have at last made up my mind to republish it. I have based the present edition on the text of Shankar Pandurang Pandit's second edition, and I have almost invariably followed his explanations. I desire here to acknowledge generally my obligations to his notes. I also take this opportunity of thankfully acknowledging his courtesy in sending me advance copies of the text and notes of his second edition. I have also referred occasionally to the elaborate edition of Friederich Bollensen (Leipzig, 1879). Of course, the present edition of my translation, like the former, is strictly *in usum tironum*, and I shall be quite satisfied, if I find that it has contributed to lighten the labours of some of the students of our Indian Universities.

*Calcutta, August 1891.*

## PREFACE TO THE FIRST EDITION.

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THE following translation is intended for the use of persons beginning the study of Sanskrit literature. The admirable edition of this play by Shankar Pandit, M.A., forming No. VI. of the Bombay Sanskrit Series, will hardly meet the needs of the *tiro*. Professor Weber's German translation was made from a faulty text; and it is possible that many who take up the study of Sanskrit may not be familiar with German. There seems therefore to be an opening for an English translation sufficiently literal to assist beginners in unravelling the difficulties of the Sanskrit text. The number of students who master the rudiments of Sanskrit is increasing every day. A knowledge of the grammar of this language is indispensable to the student of Comparative Philology, and whatever may be thought of the abstract merits of Sanskrit literature, it must always have its value for Englishmen who have chosen an Indian career, as throwing a flood of light upon the social customs and modes of thought of the more cultivated classes of modern Hindú society.

The *Málavikágnimitra* furnishes us with a vivid picture of a native court in the most flourishing period of Indian history, probably about the third century after Christ. An attempt was indeed made by the late Professor Wilson to show that the play could not have been written before the tenth or eleventh century, and was therefore not the work of the great Kálidása. His

objections, which rest solely upon internal evidence,<sup>1</sup> have been fully refuted by Weber, whose arguments are reproduced in Shankar Pandit's edition, and fortified with some additional proofs. So far from the internal evidence being against the traditional belief that the play is the work of the great Kālidāsa, a great many coincidences of style and thought between this and the other works attributed to him are pointed out by the above-mentioned scholars. Indeed, Wilson in his account of the play supplies us with some arguments in favour of its antiquity, though he finally decides against it. I confess it seems to me difficult to understand how a critic who places Bhavabhūti in the eighth century, can have assigned so late a date to the *Mālavikāgnimitra*. With reference to Bhavabhūti, Wilson observes<sup>2</sup> :—"The date thus given to the compositions of Bhavabhūti is quite in accordance with their internal evidence. The manners are purely Hindoo, without any foreign admixture. The appearance of women of rank in public, and their exemption from any personal restraint in their own habitations, are very incompatible with the presence of Mahometan rulers. The licensed existence of Bauddha ascetics, their access to the great, and their employment as teachers of science, are other peculiarities characteristic of an early date, which the worship of Īva in his terrific forms, and the prevalence of the practices of the Yoga, are indications of a similar tendency."

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<sup>1</sup> There is not the same melody in the verse nor fancy in the thoughts.—Wilson's Hindoo Theatre, Vol. II., p. 346.

<sup>2</sup> Hindoo Theatre, Vol. II.

Now, it is curious that in the *Mālavikāgnimitra* we find a female Buddhist ascetic held in great honour, who speaks Sanskrit, and not Prākṛit (the ordinary dialect of women in the Indian plays, even of queens), is apparently acquainted with the theory and practice of medicine, and is usually addressed as "learned" or "reverend."

It is indeed an objection to the historical truth of the play that Pushpamitra was according to Buddhist accounts a zealous persecutor of Buddhists. But it does not follow that his son Agnimitra was hostile to the Buddhists; indeed, he may have quarrelled with his father upon this very ground: (see the expression *vigataroṣhachetasā* p. 107, line 11, of the Bombay edition,<sup>1</sup>) besides, it is not necessary to our position to suppose that the author possessed accurate information with respect to the history of the kings of the Çunga dynasty, which flourished so long before the date assigned by modern scholars to the great Kālidāsa.

Çiva is invoked in the *Mālavikāgnimitra*, though we have no trace of the bloody worship of his consort Kālī, of which we read in the works of Bhavabhūti, and which is generally believed to be of comparatively modern origin. As for the diction of our play, it is free from the long and involved compounds and "dark conceits" which puzzle the student of Bhavabhūti's works, and is throughout fresher and more natural than the style of that poet.

Those who are not convinced by the arguments of

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<sup>1</sup> This is a conjecture of my own. Shankar Pandit supposes he may have been angry because his son was sent to guard the horse.

Weber and Shankar Pandit that the play was composed by the author of the Çakuntalá will, I think, admit on reading it, that it furnishes us with a genuine description of Hindú society before the Mahometan invasion.

For this reason it has an abiding historical value, though no one would, of course, think of comparing it in this respect with the Mrichchhakati, which reveals to us strata of Hindú society, that were apparently beneath the notice of the author of the courtly Málavikágnimitra.

I now proceed to extract from the second volume of Lassen's Indische Alterthumskunde an account of the Çunga dynasty of kings of which Pushpamitra was the founder :—

“After the death of Açoka the vast dominions of the  
“Maurya<sup>1</sup> kings broke up into three kingdoms. The  
“first was in Magadha, the kings of which have been  
“already mentioned. The second was that of Jaloka,  
“which included a great part of North-Western India  
“as well as Kaçmíra. He is no doubt identical with  
“the Indian king, called by the Greeks Sophagasenos,  
“who was a contemporary of Antiochus the great, and  
“renewed with him the treaty which his forefathers had  
“made. . . . .

“The third kingdom of the Mauryas probably embraced a part of the south-western provinces of the  
“original kingdom, as its kings are mentioned as successors of Kunála, who was Viceroy in Takshaçilá and  
“Gandhára.

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<sup>1</sup> Said to be derived from Murá, the mother of Chandragupta, the first Maurya king.

“ After the death of his father, Sampadi must have declared himself independent, and a struggle probably arose between the three brothers, in which Jaloka was victorious, and obtained the greater part of his father’s kingdom. Suyācas secured the eastern, Sampadi the south-western portion. He probably transferred the seat of his sovereignty to Vidiçā, at any rate this city appears as the capital of the succeeding dynasty of Çunga kings.

“ We possess some information about Pushpamitra<sup>1</sup> the founder of this dynasty in a Buddhist work, and also in the drama *Mālavikāgnimitra*. The *Purānas* only inform us that he was the general of the last Maurya Brihadratha, whom he deprived of his throne and his life. In the Buddhist work we are told that he was the last of the Mauryas, and that his predecessor was called Pushyadharman. The first statement is of course a mistake, the second may be supposed to be correct, as the name could scarcely have been invented. According to the drama the capital of his son Agnimitra was Vidiçā, so we are perhaps justified in supposing that he was originally in the service of Pushyadharman, and that after usurping his throne, he deprived the king of Magadha of his sovereignty. The fact that in another account, which we shall proceed to lay before our readers, he is represented as reigning at Pātaliputra need not surprise us, as in this account he is supposed to belong to the Maurya dynasty.

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<sup>1</sup> According to Mr. Fleet, who quotes Professor Weber as agreeing with him, the name should be spelled Pushyamitra. See “*Corpus Inscriptionum Indicarum*,” Vol. III., p. 55 n. 1891.

“ We are told in the drama that, intending to perform the horse-sacrifice, he let loose a horse, which, as it was wandering along the right bank of the Indus, was carried off by a squadron of Yavana cavalry, but rescued by its guard under Vasumitra.

“ We cannot of course be certain whether this was the real cause of the quarrel or not, but so much is clear, that Pushpamitra came into collision with the Greeks on the bank of the Indus. As he ascended the throne in 178 B.C., this struggle must have taken place in the reign of Eukratides. According to the account in the drama, it took place under the rule of his son Agnimitra, whose general he was, but this is contrary both to Bráhmanical and Buddhist accounts, and the truth probably is, that during the latter years of his reign he associated his son with himself as partner in the empire. Much more important is another event of his life, of which we possess an account. From it, it is evident that he was stirred up by the Bráhmans to persecute the Buddhists; in other words, that a great change took place in the views of the mightiest Indian prince of the time, and produced its natural results. The incident to which I allude is narrated in the following way. Pushpamitra summoned a council of his ministers and asked them what was the best course for him to adopt in order to obtain undying glory. They reminded him of the example of his predecessor Açoka, who made the 84 thousand proclamations of the law, and whose fame would last as long as the law of Bhagavat<sup>1</sup> prevailed. The King answered that he preferred some other

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<sup>1</sup> This word here is equivalent to Buddha.



“means of making himself famous, and applied to a  
“Hindú *purohita*, who recommended him to suppress Bud-  
“dhism by force. The King adopted the suggestion, and  
“went with a force composed of all four arms<sup>1</sup> to Kut-  
“tukárâma in the vicinity of Pátaliputra, with the firm  
“determination of destroying the law of Bhagavat. Three  
“times, when on the very threshold of the *vihâra*,<sup>2</sup> he  
“was deterred by the roar of a lion from carrying out his  
“intention, and returned to the city without effecting any-  
“thing. At last he summoned a meeting of the inmates  
“of the monastery, and informed them that he intended to  
“destroy the law of Buddha, and asked them which they  
“would choose, the destruction of the *vihâra*, or that of the  
“*stûpa*.<sup>3</sup> They preferred to leave the place; the King  
“then utterly destroyed the *vihâra*, and massacred all  
“its inhabitants. He then moved on to Çâkala, where  
“he proclaimed that whoever brought in the head of a  
“Çramana<sup>4</sup> should receive a hundred gold pieces. One  
“of these offered his own head to the murderers, in order  
“to save the law and the lives of the other Arhats.<sup>5</sup>  
“When the King heard this, he gave orders that every  
“Arhat in that province should be put to death, but he  
“subsequently met with so much opposition that he no  
“longer continued his persecutions in this quarter, but  
“turned off to Koshtaka, and thence went towards the

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<sup>1</sup> *Viz.*, cavalry, infantry, elephants, and archers.

<sup>2</sup> Buddhist convent.

<sup>3</sup> A kind of tumulus erected over relics of the great Buddha  
(commonly called *Tope*).

<sup>4</sup> Buddhist ascetic.

<sup>5</sup> The highest rank in the Buddhist hierarchy.



“southern sea, near which he is said to have been imprisoned by a Yaksha in a mountain together with his whole army. On account of the massacre of the holy men he received the title of Munihata, slayer of hermits.

“This is the only account which we have of his attempt to put down Buddhism. It is at any rate clear from this story that the Buddhists were so powerful at this time that the Bráhmans, not being able to overcome them by fair means, made use of their influence over a sovereign of their own religious persuasion to accomplish their object by violent measures. They must have welcomed his assistance all the more gladly, as according to the above account he was evidently in possession of an extensive dominion. It stands to reason that the King could only act in this arbitrary manner in his own dominions, we may therefore conclude that Çákala<sup>1</sup> and Koshtaka were comprised in them. The first appears to have been the furthest limit of his dominions in this direction, because we are told that here he met with opposition. The only objection to the story is, that at this time Eukratides is said to have reigned as far as the Vipácá,<sup>2</sup> but this is removed by supposing that, after the murder of this king, Pushpamitra availed himself of the confusion to which it gave rise and made himself master of Çákala.

“It is evident that, at the time of his greatest prosperity, Pushpamitra ruled the greater part of the

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<sup>1</sup> Çákala is in the Panjab beyond the Vitastá or Jhelum, the Hydáspes of the Greeks. The Greeks called the town Sagala; Koshtaka is not mentioned elsewhere.

<sup>2</sup> *i.e.*, the Beas.

“original Maurya kingdom. We get a hint from another source of the extent of his realm towards the south. In the drama the Narmadá is mentioned as its southern limit, for Vírāsena, the brother-in-law of Agnimitra, is represented as in command of a border fortress on this river. In a war which he had with the king of Vidarbha the latter monarch was overcome, and compelled to surrender one half of his kingdom to Mádhavasena, a friend of the conqueror’s, and the Varadá was fixed as the boundary of the territories of the two princes. It is however most probable that this territory was not conquered by the founder of the dynasty but by his son after his death. His dominions accordingly extended, if we include those of his vassal, to the table-land of the Deccan. His possession of so wide a territory explains why the Čunga kings are always spoken of as the successors of the Maurya dynasty. The founder of the dynasty reigned 36 years according to the most probable account. The Puránas agree in representing the dynasty as lasting for 112 years, and the lengths of the reigns of Pushpamitra’s successors agree with one exception in both accounts. The discrepancy only amounts to two years, and as there is no antecedent improbability in the numbers, we have no reason for doubting their correctness. If we subtract the years of his successors’ reigns, we have only 30 years left for the reign of the founder. The simplest way of reconciling this discrepancy is to suppose that he first established his power in the seventh year, or perhaps was crowned in that year, so that the first six years have been omitted. We know nothing

"about his successors, except their names and the length  
 "of their reigns, which are as follows :—

"Vasumitra reigned 8 or 10 years.<sup>1</sup>

"Sujoyestha „ 7 years.

"Ādraka „ 2 „

"Palindaka „ 3 „

"Goshavasu „ 3 „

"Vajramitra „ 9 „

"Bhāgavata „ 32 „

"Devabhūti „ 10 „

"These ten kings reigned from 178 B.C. to 66 B.C.,  
 "and in every case the son ascended the throne of his  
 "father.

"The next dynasty bears the name of Kanva, and  
 "was founded by Vasudeva, the Minister of the last  
 "Çunga king, who murdered his dissolute master and  
 "ascended his throne."

Such is the history of the Çunga dynasty, or rather  
 all that one of the most able of Indian archæologists,  
 familiar with every nook and corner of Sanskrit liter-  
 ature, can present to us as a substitute for history. No  
 doubt the view of the relations subsisting between Ag-  
 nimitra and Pushpamitra which we find in the play is  
 unhistorical. But that does not impair the value of the  
 drama as a picture of Indian manners at a time when  
 Buddhism and Brāhmanism were both favoured religions,  
 contending for dominion over the whole of India.

It only remains for me to say that I have endeavoured  
 to give translations of all the most important various

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<sup>1</sup> The Vāyu Purāna gives 8, the Matsya Purāna 10.

readings in Táránátha's edition, and I must express myself highly indebted to his commentary, which has guided me in the interpretation of several passages upon which Shankar Pandit's notes throw no light.

*Calcutta, January 1875.*

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# MALAVIKĀGNIMITRA.

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## ACT I.

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NĀNDÍ.

MAX that lord who, though established in sole supremacy, from which result great blessings to his votaries, himself wears the garment of skin;<sup>1</sup> who, though his body is united with that of his beloved,<sup>2</sup> is at the head of ascetics whose minds are averted from outward objects; in whom there is no arrogance, though he supports the whole world with his eight forms,<sup>3</sup> may he, I say, remove

<sup>1</sup> In Īṣa's case, the skin of a panther. Skin garments were characteristic of ascetics.

<sup>2</sup> Īṣa and Pārvatī are one individual, the left portion of whose body is female, and the right male (Shankar Pandit). According to Professor Weber, this fact is first mentioned by Bardesanes, who derived it from the members of an Indian embassy to Heliogabalus. For *purastād*, Tārānātha and Kāṭaya-  
vema give *parastād*, who surpasses, &c.

<sup>3</sup> The eight forms are earth, water, fire, wind, sky, sun, moon, and *paṣupatt*, or lord of animals. The last is sometimes given as *Yajamāna*, which appears to mean "a person who employs priests to perform a sacrifice." Weber gives the last form as the Brāhman caste. The Rev. K. M. Banerjea observes, that originally it meant "a celebrant," now "a spiritual client,"—*Bengal Magazine for September 1874.*

our<sup>1</sup> state of darkness in order that we may behold the perfect way.<sup>2</sup>

*Here ends the Nándi.*<sup>3</sup>

*Enter the Manager.*

*Manager (looking towards the curtain).*—Actor,<sup>4</sup> come here for a moment.

*Enter Actor.*

*Actor.*—Sir, here I am.

*Manager.*—I have received the following order from the spectators: "You must act at this spring festival a play named *Málavikágnimitra*, composed<sup>5</sup> by Kálidása;" therefore let the representation be begun.

*Actor.*—Not so, I pray. Why do the spectators pass over the compositions of famous poets, like the honoured bards Bhása, Saumilla,<sup>6</sup> Kaviputra and others, and do such great honour to the work of Kálidása, a modern poet?

<sup>1</sup> Táránátha, Káṭayavema, and Bollensen read *vas* for *nas*, your state, &c.

<sup>2</sup> The way of *moksha*, or liberation.

<sup>3</sup> Táránátha observes that this Nándi is irregular. It ought to have eight or twelve lines.

<sup>4</sup> Called *páripáṇṣṭrika*, or assistant. The manager (*sūtra-dhára*) addresses him by the title of *mārisha*. He uses *bhára* as a term of respect in addressing his master.—(S. P. P.)

<sup>5</sup> Literally, the whole business or plot of which was composed. The "spring festival" of course corresponds to the modern Holi festival. Bollensen inserts *nava* before *vasan-totsave*, this festival at the beginning of spring.

<sup>6</sup> Pandit Táránátha Tarkaváchaspati reads Dhávaka, Saumilla, Kaviputra, and others. Dhávaka was, according to Mammāṭa Bhaṭṭa, the author of the *Ratnávali* and *Nágá-nanda*; but his avarice induced him to forego the honour of



*Manager.*—Ah ! your remark is wanting in critical acumen. Observe ! Every old poem is not good because it is old ; nor is every new poem to be blamed because it is new ; sound critics, after examination, choose one or the other, the blockhead must have his judgment guided by the knowledge of his neighbours.

*Actor.*—The honourable spectators are the best judges.

*Manager.*—Then make haste. I long to perform the order of the spectators which I received some time ago with bowed head, even as this servant of the Queen Dháriní,<sup>1</sup> skilful in attendance, longs to perform her order.

[*Exeunt Actors.*

*End of the Introductory dialogue.*<sup>2</sup>

*Enter a female servant.*

*Female servant.*—I am ordered by the Queen Dháriní to ask the teacher of dancing, the noble Gaṇadāsa, what degree of proficiency Málaviká has attained in the dance called *Chalita*,<sup>3</sup> in which she has recently been receiving instruction. Therefore, let me enter the music-hall. (*With these words she walks round.*)

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their authorship in favour of Harsha Deva, King of Káshmir, who lived at the beginning of the 12th century. Bollensen reads Bhásaka for Dhávaka. In his preface he quotes Dr. Fitz-Edward Hall as saying that Bhásaka or Bhása lived in the 7th century.

<sup>1</sup> Dháriní is the *κουριδιη ἄλοχος* liable to be supplanted or supplemented at any time by an *ἐξαιρετοῦ δώρημα*.

<sup>2</sup> Skr. *prastāvanā*, which Monier Williams explains by prologue. The Sanskrit dramatists made much use of these Euripidean devices.

<sup>3</sup> Táránátha and Bollensen call the dance *chhalikam*.

*Enter another female servant, with an ornament in her hand.*

*First female servant (having seen the second).—*Halloo ! Kaumudiká ! Why are you so preoccupied that, though you pass close to me, you do not cast a glance in my direction ?

*Second female servant.—*Why, bless my soul, here is Vakulávaliká. My friend, I was contemplating this beautiful ring of the Queen's with a seal on which a snake is engraved, which I have just brought from the jeweller's, and so I came to merit your reproof.

*Vakulávaliká (observing it).—*It is meet that your gaze should be riveted on it. By means of this ring, from which a stream of rays breaks forth, the extremity of your hand appears, as it were, to be in blossom.

*Kaumudiká.—*Come now, where are you going ?

*Vakulávaliká.—*I am going by the orders of the Queen to ask the noble Gaṇadása, the teacher of dancing, what sort of pupil Málaviká has shewn herself.

*Kaumudiká.—*Friend, though kept out of the way by such an employment, she was seen, they say, by the King.<sup>1</sup>

*Vakulávaliká.—*Yes, the girl was seen at the Queen's side in a picture.

*Kaumudiká.—*How did that come about ?

*Vakulávaliká.—*Listen ! The Queen had gone to the hall of painting, and was looking at a picture of the

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<sup>1</sup> Tārānātha and Bollensen omit *kila* and read *katham drishtā*. Their reading would mean, "How comes it that Málaviká, though kept out of the way by such an employment, has been seen by the King ?"



drawing-master's on which the hues of the colouring were still fresh ; at that very moment in came the King.

*Kaumudiká.*—What happened then ?

*Vakulávaliká.*—Then, after the customary salutation, the King sat down on the same seat with the Queen, and beholding Málaviká in the midst of the Queen's attendants in the painting and very near to her, he asked the Queen—

*Kaumudiká.*—What, I pray ?

*Vakulávaliká.*—“ What is the name of this girl, that I have not seen before, standing near you in the painting ? ”

*Kaumudiká.*—Admiration naturally follows forms of surpassing loveliness. What happened then ?

*Vakulávaliká.*—Then the King, finding that nò attention was paid to his question, began to importune the Queen again, but the Queen gave no answer. Thereupon the Princess Vasulakshmi said—My brother-in-law, this is Málaviká.

*Kaumudiká.*—That is child-nature all over. Tell me what happened next.

*Vakulávaliká.*—What else than this ? Málaviká is now kept with especial care out of the range of the King's eyes.

*Kaumudiká.*—Come now, go and do your errand. I, too, will give the ring to the Queen.

[*Exit Kaumudiká.*

*Vakulávaliká* (walking round and looking about).—Here is the teacher of dancing, the noble Gaṇadása, coming out of the music-hall : let me shew myself to him.

*Enter Gaṇadása.*

*Gaṇadása.* — Although every one of course thinks

most of his own hereditary lore, still the importance I attach to dancing is not without foundation, how can it be? Sages say that this is a pleasing sacrificial feast to the eyes of the gods, being exhibited in two different ways by Çiva in his body which is blended with that of Umá;<sup>1</sup> in it is seen the behaviour of men arising from the three qualities,<sup>2</sup> and distinguished by various sentiments; dancing is the one chief amusement of human beings, though their tastes are different.

*Vakulávaliká (advancing).*—Reverend Sir, I salute thee.

*Ganadása.*—My good girl, may you live long.

*Vakulávaliká.*—Noble sir, the Queen wishes to know whether your pupil Málaviká is not very troublesome to teach.<sup>3</sup>

*Ganadása.*—Assure the Queen that Málaviká is exceedingly clever and intelligent; to put the matter concisely, whatever movement expressive of sentiment is taught by me to her in the way of acting, that the girl, as it were, teaches to me in return by improving upon it.

*Vakulávaliká (to herself).*—I seem to see her cutting out Irávatí. (*Aloud*) Your pupil may be already consi-

<sup>1</sup> The style of dancing invented by Párvatí (confined, according to Monier Williams, to attitude and gesticulation, with a shuffling motion of the feet seldom lifted from the ground), is called Lásya. It is opposed to Tándava the more boisterous style of dance of Çiva and his followers.

<sup>2</sup> Goodness, passion, and darkness.

<sup>3</sup> Táránátha and Bollensen read *nádikilissadi* (= *nátikligyats*), i.e., does not your pupil find it too hard a task to learn, &c.

dered a success since her instructor is so well satisfied with her.

*Ganadása.*—My good girl, you know people like her are hard to find, so I must ask you, whence this actress<sup>1</sup> was brought to the Queen.

*Vakulāvalikā.*—The Queen has a brother of inferior caste, Virasena by name: he has been placed by the King in command of a frontier fortress on the banks of the Mandākinī.<sup>2</sup> He sent this girl as a present to his sister, thinking her just the sort of person to learn accomplishments.

*Ganadása (to himself)*—From<sup>3</sup> her distinguished appearance I conjecture that she is of high birth. (*Aloud*) My good girl, I am certainly destined to become famous. Observe; the skill of the teacher, when communicated to a worthy object, attains greater excellence, as the water of a cloud, when dropped into a sea-shell, acquires the nature of a pearl.<sup>4</sup>

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<sup>1</sup> I have adopted Bollensen's view of the meaning of *pātram*. Foucaux has *cette perle*, i.e., such a jewel, such a choice attendant.

<sup>2</sup> The Mandākinī here probably means the Narmadā (Nerbudda). One of the Bombay manuscripts reads the Prākṛit equivalent of Narmadā. Bollensen reads *antarāla* for *antapāla*. He considers that the word means the uninhabited and uncultivated interval between two states, and quotes Cæsar B. G. VI, 23, to show that a similar custom existed among the ancient Germans.

<sup>3</sup> Bollensen inserts *vinaya* between *ākṛiti* and *pratyaśāda*, from her beauty and modesty. Kāṭayavema seems to take it, "I think that she is of noble character."

<sup>4</sup> Referring to the notion that drops of water fallen into

*Vakulávaliká.*—Well, where is your pupil?

*Ganadása.*—Having just now taught her the five-limb movement<sup>1</sup> I told her to rest, and so she has gone to the window that commands a view of the artificial lake, and is enjoying the fresh breeze.

*Vakulávaliká.*—Then, sir, give me leave to depart, in order that I may stimulate her zeal by informing her that her teacher is satisfied with her.

*Ganadása.*—Go and see your friend. I, too, as I have got an interval of leisure, will go home.

[*Exeunt Ganadása and Vakulávaliká.*

*Here ends the Vishkambhaka.*<sup>2</sup>

*Then the King is discovered with his retinue standing apart, and attended by the Minister seated behind him with a letter in his hand.*

*King (looking at the Minister who has read the letter).*—Váhatava, what does the King of Vidarbha say in reply?

*Minister.*—He gives an answer, which will involve his own destruction.

sea-shells under the influence of the star Arcturus become pearls (Shankar Pandit).

<sup>1</sup> In which the mind, eye, eyebrow, feet, and hands are employed equally (Táránátha). It is also explained as a movement consisting of five parts, two of which are singing and dancing.

<sup>2</sup> An interlude or introductory scene coming between the acts and performed by an inferior actor or actors who explain to the audience the progress of the plot, and thus bind firmly together the story of the drama, by concisely alluding to what has happened in the intervals of the acts or is likely to happen at the end. (Monier Williams.) Táránátha calls the present a *miçra-vishkambhaka*, or mixed *vishkambhaka*, as it is performed by one actor of medium, and two of inferior, dignity.

*King*.—I want to hear his dispatch at once.

*Minister*.—He has on the present occasion sent the following answer: "My royal brother has informed me, that my cousin, Prince Mádhasena, who had promised to enter into a matrimonial alliance with my royal brother, while proceeding to his court, was on the way attacked by one of my wardens of the marches and taken prisoner. This man, with his wife and sister, I am required to set free out of regard for my royal brother. Does my royal brother then not know that the conduct of kings towards kings who belong to the same family should be like that of the earth<sup>1</sup>? He should, therefore, be impartial in this matter. As for the Prince's sister, she disappeared in the confusion of the capture: I will do my utmost to find her. Now, if my royal brother wishes that Mádhasena should be caused to be set at liberty without fail, let him attend to my fixed determination. If my royal

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<sup>1</sup> That is to say, impartial. Táránátha reads *tatra vo na viditam yat tulyābhijāneshu bhūmīdhāreshu rajnām vrittih*. In making this request my brother did not take into consideration what the custom of kings is with regard to their relations. Weber, who appears to have the same reading, supplies in a note, "and how hostile have accordingly become the relations between me and my cousin." He compares the word *bhratrivya*, which from meaning originally "brother's son" comes to mean "enemy." Compare also Bhartrihari (Bombay Classical Series) Nṛtiṭatakam st. 21, *jñātigheḍ amalena him?* relations are worse than fire, on which the commentator observes *dāyādāḥ saha-jārayaḥ* "kinsmen are natural enemies." Such, with but few exceptions, has been the history of royal families in the East. "An Amurath an Amurath succeeds, not Harry Harry."

brother will set my brother-in-law Mauryasachiya free,<sup>1</sup> whom he has imprisoned, then I will immediately release Mádhavasena from confinement." These are the contents of the letter.

*King.*—What? does the foolish fellow presume to bargain with me about an exchange of services? Váhatava! the King of Vidarbha is my natural enemy, and sets himself in opposition to me: therefore give orders, as before determined, to the division of the army under the command of Virasena to root him up, inasmuch as he is numbered among my foes.<sup>2</sup>

*Minister.*—As the King commands.

*King.*—Or what do you think about it yourself?

*Minister.*—Your Highness speaks in accordance with the treatises on policy. For an enemy that has but lately entered upon his kingdom, because he has not taken root in the hearts of his subjects, is easy to extirpate, like a tree that is unsteady, because it has been only lately planted.

*King.*—So may the saying of the wise compilers of

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<sup>1</sup> Táránátha reads *aryasachivam*—the noble minister. Bollenzen reads *aryam sachivam*. Shankar Pandit observes:—"This (Mauryasachiva) is the name, according to the commentator, of the brother-in-law of the King of the Vidarbhas. If that is not correct, and he was the Minister of the Maurya King of Pátaliputra, it seems probable that he was imprisoned by Agnimitra to prevent him from exciting the people to rebel against his (Agnimitra's), father, Pushpamitra, who had murdered the last of the Mauryas, Bríhadratha, and usurped his throne in his son's favour."

<sup>2</sup> Literally, standing in the category of those that make themselves liable to be attacked (Shankar Pandit).



treatises prove true.<sup>1</sup> For this reason let the General be ordered to put his troops in motion.

*Minister.*—It shall be done.

[*Exit Minister.*]

*The retinue remain standing round the King in such an arrangement as the nature of their respective duties requires.*

*Enter the Vidūshaka.*<sup>2</sup>

*Vidūshaka.*—His Highness gave me the following commission: "Gautama, devise some expedient by which I may see face to face Málaviká, whose picture I beheld by accident." Well I have done so, and will now inform him of the fact.

(*He walks round.*)

*King (seeing the Vidūshaka).*—Here is another minister come to me, who superintends another department of my affairs.

*Vidūshaka.*—May your Highness prosper.

*King (nodding his head).*—Sit down here.

*The Vidūshaka takes a seat.*

*King.*—Has the eye of your wisdom been at all employed in devising a means of attaining our object?<sup>3</sup>

<sup>1</sup> Bollensen thinks that the sentence should not be taken in an imperative sense. Kāṭyavema supplies *bhaviṣhyati*. Foucaux translates *idam nimittam ādāya*, en le prenant pour guide.

<sup>2</sup> The jocose friend and companion of the King. He is always a Brāhman. He is the Leporello of the Indian drama.

<sup>3</sup> I take *upeya*, after Kāṭyavema, as part. fut. pass = *sādhyā*. Bollensen reads *upāyopeyadarśane*. He seems to take *upeya* as a substantive, in the sense of devising = *upakṣhepa*.

*Vidūshaka.*—Means indeed! rather ask about the successful accomplishment of my commission.

*King.*—What do you mean?

*Vidūshaka* (*whispers in his ear*).—This is what I mean.

*King.*—Excellent, my friend! A clever start! We hope for good luck in this enterprise, though success in it is difficult to attain. For it is the man with allies that is able to accomplish an undertaking surrounded with obstacles; even one who has the use of his eyes cannot without a light perceive an object in the darkness.

*A voice behind the scenes.*<sup>1</sup>—A truce to excessive boasting! In the presence of the King himself shall be decided which of us is superior and which inferior.

*King.*—Friend, a blossom has budded on the tree of your intrigue.<sup>2</sup>

*Vidūshaka.*—You shall see fruit also on it, I promise you.

*Then enter the Chamberlain.*

*Chamberlain.*—Your Majesty, the Minister begs to inform you that your orders have been carried out. But here are Haradatta and Ganadāsa, the two professors of acting, each eager for victory over the other, wishing to have an interview with your Majesty, like two dramatic passions incarnate in bodily form.

*King.*—Introduce them.

*Chamberlain.*—As the King commands. (*Going out and returning with them.*) This way, this way, gentlemen!

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<sup>1</sup> *Nepathye*, in the tiring room, the *postscenium*. For *adharot-tara*° Tārānātha and Bollensen read *adharottarayor*.°

<sup>2</sup> For °*nīti*° Tārānātha and Bollensen read °*suntti*.°



*Haradatta (looking at the King).—*Ye gods! Awful is the majesty of the King. For he is not unfamiliar to me, and he is not stern of manner, nevertheless I approach his side with trembling; though the same, he appears every moment new to my eyes, even like the mighty ocean.<sup>1</sup>

*Gaṇadāsa.*—Great indeed is the splendour that resides in this hero.<sup>2</sup> For though my entrance has been permitted by the guards appointed to wait at the door, and though I am advancing towards the King with the attendant that is always about his throne, by the effulgence of his majesty, that repels my gaze, I am, as it were, without words denied access after all.

*Chamberlain.*—Here is the King: approach, gentlemen.

*Both (advancing).*—May the King be victorious.

*King.*—Welcome, gentlemen. (*Looking round at the attendants*). Seats for these gentlemen.

*They sit down on chairs brought by the attendants.*

*King.*—What is the meaning of this, that you two professors have come here together at a time when you ought to be teaching your pupils?

*Gaṇadāsa.*—Listen, King! I learned the art of dramatic acting from a good teacher.<sup>3</sup> I have given lessons

<sup>1</sup> Literally, water-receptacle.

<sup>2</sup> *Purushādāhikāram idam jyotiḥ = etat purushādāhikāram jyotiḥ = eshaḥ puruṣaḥ adāhikārah (adhikarāṇam, sthānam) yasya tat.* (S.P.P.). None of the Bombay MSS. read *purushādāhikāram*, the reading of Tārānātha's edition, which means this splendour in the form of a man. It is of course the easier reading, and so far less likely to be correct.

<sup>3</sup> *Tīrthād*, the reading of Shankar Pandit, is practically equivalent to Tārānātha's *sutīrthād*. Weber takes *sutīrtha* as a proper name. Bollensen inserts *su*<sup>o</sup> before both *tīrthād* and *śikṣitā*.

in the art.<sup>1</sup> I have been favoured by the King and the Queen.

*King.*—I know it well.

*Gaṇadāsa.*—I, a man with such antecedents, have been taunted by this Haradatta in the presence of the principal men of the court in these words : "This man is not as good as the dust on my feet."<sup>2</sup>

*Haradatta.*—King! This man was first engaged in abuse of me. According to him, there is the same difference between his reverence and myself that there is between the ocean and a puddle;<sup>3</sup> therefore let your Highness examine him and me in theoretical knowledge and in practical skill. Let the King be both judge and examiner.

*Vidūshaka.*—A fair proposal.

*Gaṇadāsa.*—An excellent idea!<sup>4</sup> The King should listen to us with the utmost attention.

*King.*—Stop a minute,<sup>5</sup> the Queen is sure to suspect partiality in this matter; therefore, the case had better

<sup>1</sup> Tārānātha takes *dattaprayoga* 'smi with *devana*. I had the professorship of theatrical representation conferred upon me by the King.

<sup>2</sup> One is irresistibly reminded of the two professors in Molière's "Bourgeois Gentilhomme."

<sup>3</sup> Weber takes this as an ironical speech of Gaṇadāsa to Haradatta. Shankar Pandit says, "this is said of Gaṇadāsa, who used the simile to disparage his rival. The particle *hila* shows that Haradatta is quoting the substance of what Gaṇadāsa had said about him (Haradatta)."

<sup>4</sup> Literally, the best course to follow (Shankar Pandit).

Literally, let it stand a little while (Shankar Pandit).

be tried in the presence of the Queen accompanied by the learned Kauçikí.

*Vidúshaka*.—The King's suggestion is good.

*The two Professors*.—As seems good to the King.

*King*.—Maudgalya, summon the Queen together with the revered saint Kauçikí, taking care to inform them of this matter under consideration.

*Chamberlain*.—As the King commands. (*With these words he goes out, and returns with the Queen accompanied by the Parivrājiká<sup>1</sup> or female Buddhist ascetic*).

*Chamberlain*.—This way, this way, Queen Dháriní.

*Queen (looking at the Parivrājiká)*.—Reverend Madam, what do you think of the contest between Gaṇadása and Haradatta?<sup>2</sup>

*Parivrājiká*.—Cease fearing that your *protégé* will be defeated: Gaṇadása is not inferior to his antagonist.

*Queen*.—Even if this be true, still the favour of the King gives his rival the advantage.

*Parivrājiká*.—Ah! consider also that you have a right to the title of Queen. While the fire attains extreme brilliancy from the assistance of the sun,<sup>3</sup> on

<sup>1</sup> A wandering female mendicant. She was a widow. The Hindu widow, says Shankar Pandit, is not generally a wandering mendicant, so we may assume that she was a Buddhist, and this makes it likely that the play is much older than Wilson supposes.

<sup>2</sup> That is to say "which of the two do you think will be victorious?"

<sup>3</sup> Bollensen reads with some MSS. *bhānuh parigrahād ahmah*, the sun by the assistance of the day. He remarks that this reading gives a better antithesis.

the other hand the moon also acquires greatness when favoured by the night.

*Vidūshaka*.—Look ! look ! Here is the Queen arrived, preceded by the match-maker,<sup>1</sup> the learned Kauçikī.

*King*.—I see her, who indeed, decked with the auspicious ornaments,<sup>2</sup> accompanied by Kauçikī in the dress of an ascetic, shines like the three Vedas incarnate accompanied by the knowledge of the Supreme Soul.<sup>3</sup>

*Parivrājikā* (*advancing*).—May the King be victorious !

*King*.—Reverend Lady, I salute thee.

*Parivrājikā*.—Mayest thou be for a hundred years the husband of Dhārīṇī and the earth,<sup>4</sup> the support of living creatures, which two beings give birth to mighty offspring, and are equal in patience.

*Queen*.—May my husband be victorious !

*King*.—Welcome to the Queen ! (*Looking towards the Parivrājikā*.) Reverend Lady, take a seat.

*They all sit down in due order.*

*King*.—Reverend Lady, a dispute about superiority in skill has arisen between Gaṇadāsa and Haradatta, now you must occupy the position of judge in this matter.

*Parivrājikā* (*smiling*).—Spare your taunts. When a

<sup>1</sup> Pīṭhamardikā, according to Shankar Pandit, means one who assists the Nāyikā, or heroine, in her attempt to gain her lover.

<sup>2</sup> Such as a wife would wear during the lifetime of her husband (Shankar Pandit).

<sup>3</sup> The Upanishads (Shankar Pandit).

<sup>4</sup> A pun on the name of the Queen. *Bhūtādhārīṇī* = the earth. Kings are again and again spoken of in Sanskrit poetry as the husbands of the earth. Compare Raghuvansa, VIII, 51 (*Bombay edition*). "Surely I am the husband of the earth only in name, but my heart-felt pleasure was in thee."

town is accessible, do men go to a village to get jewels tested ?

*King.*—Not so, not so. You are indeed “the learned Kauṣiki,” whereas the Queen and I are partial with respect to these gentlemen, Haradatta and Gaṇadāsa.

*The two Professors.*—The King’s remark is just. Reverend Lady, you are impartial, you ought to pass judgment on our merits and demerits.

*King.*—Therefore let the case be opened.

*Parivrājikā.*—King, the art of dancing is a matter of practice chiefly, what is the use of a verbal controversy ?

*King.*—What, however, does the Queen think ?

*Queen.*—If you ask me, the whole dispute between these two professors is annoying to me.

*Gaṇadāsa.*—The Queen ought not to consider me likely to be beaten in the art of acting.<sup>1</sup>

*Vidūshaka.*—Queen, let us see the conflict of the two rams.<sup>2</sup> What is the use of giving them fodder<sup>3</sup> for nothing ?

*Queen.*—You do certainly take delight in squabbles.

*Vidūshaka.*—No, fair one.<sup>4</sup> But when two infuriated

<sup>1</sup> Tārānātha reads *na mām samānavidyatayā paribhavanīyam avagantum arhasi*.—You ought not to consider me despicable as being merely equal to that man in skill.

<sup>2</sup> Another reading is the Prākṛit equivalent of *udarambhari*, glutton.

<sup>3</sup> Shankar Pandit points out that the word also means “salary.”

<sup>4</sup> *Chandī* means an angry woman, a vixen, but it is often used as a term of endearment.

elephants are quarrelling,<sup>1</sup> how can there be tranquillity until one or the other is conquered ?

*King.*—Surely you have seen the skill of the two professors exhibited by themselves in person.<sup>2</sup>

*Parivrājikā.*—Of course, I have.

*King.*—Then what further have these teachers to satisfy us about ?

*Parivrājikā.*—That is the very point I wish to speak about. One man can perform excellently in person, another possesses to a remarkable degree the power of communicating his skill ; he who possesses both excellences, should be placed at the head of teachers.

*Vidūshaka.*—Gentlemen, you have heard the Reverend Lady's speech ; this is the gist of it. The question must be decided by examining into your skill in teaching.

*Haradatta.*—It suits me admirably.

*Gaṇadāsa.*—King, it is so determined.

*Queen.*—But when an unskilful pupil disgraces the instruction of a teacher, does it follow that the teacher is to be blamed ?

*King.*—Queen ! It is fitting that it should be so.<sup>3</sup>

*Gaṇadāsa.*—The improvement of an unpromising pupil shows the quick intelligence of the teacher.

*Queen (looking at Gaṇadāsa, aside).*—What is the meaning of this ? Cease from fulfilling the desire of

<sup>1</sup> Tārānātha and Bollensen read *kalahappitnam*, fond of quarrelling.

<sup>2</sup> Tārānātha reads *śrāṅgasauvharatīṣayam*, exceeding skill in their own art.

<sup>3</sup> *Evamāpaḍyate*, the reading of Tārānātha and Bollensen means, " This is what does take place."



this husband of mine, which will only increase the ardour of his passion. (*Aloud*) Desist from your useless trouble.

*Vidūshaka*.—Your Highness speaks wisely. Gaṇadāsa! As you are eating the sweetmeats<sup>1</sup> offered to Sarasvatī, on the pretence of being a teacher of the drama, what do you want with a contest in which you may easily be defeated?

*Gaṇadāsa*.—In truth, this is the meaning of the Queen's speech. But listen to a saying which is *à propos* on the present occasion. The man who shrinks from a contest, because he possesses an appointment, and patiently endures disparagement from a rival,—the man whose learning is merely a means of obtaining a livelihood,—him they call a huckster that traffics in knowledge.

*Queen*.—Your pupil was but lately handed over to you, so it is unbecoming to exhibit knowledge that is not as yet firmly implanted.

*Gaṇadāsa*.—It is for that very reason that I am so importunate.<sup>2</sup>

*Queen*.—Then exhibit both of you your skill in instruction to the Reverend Lady alone.

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<sup>1</sup> The *modaka*, a dishful of which is offered to the goddess Sarasvatī, and really given to the teacher, is a round ball of a slightly conical shape at the top, made of rice or wheat flour mixed with sugar, thin slices of the kernel of the cocoanut, together with spices, and then either boiled in steam or fried in clarified butter. (Shankar Pandit.)

<sup>2</sup> "In order," as Shankar Pandit observes, "to show more creditably my skill in teaching." Weber translates "I do not feel anxious about that" (*dafür habe ich keine sorge*).

*Parivrājikā*.—That is not fair; even an omniscient person, when giving judgment alone, is apt to be discredited.<sup>1</sup>

*Queen (to herself)*.—You fool of a *Parivrājikā*! Do you wish to lull me to sleep when I am wide awake? (*She turns away in a pet.*)

*The King calls the attention of the Parivrājikā to the Queen.*

*Parivrājikā (looking)*.—Why dost thou, O moon-faced one, turn away thy countenance from the King without reason, for matrons, even when all-powerful with their husbands, wait for some cause before they fall out with them?

*Vidūshaka*.—Rather is it with good reason. She thinks that she must uphold the side she favours. (*Turning towards Ganadāsa.*) I congratulate you on the fact that the Queen has saved you by pretending to be angry. Even the well trained becomes clever by exhibiting instruction.<sup>2</sup>

*Ganadāsa*.—Listen, Queen! You hear what people think of the matter. Accordingly, now that I wish to exhibit in a contest my power of communicating skill

<sup>1</sup> Foucaux translates this speech, "If even an omniscient person submits himself alone (without his pupil) to a trial, it is to his disadvantage."

<sup>2</sup> Tārānātha reads the Prākṛit equivalent of *Upadeṣa darṣanena nishṇāto bhavati*. "All men, even the well trained, are severely tested by having to exhibit their teaching power." Bollensen reads the Prākṛit equivalent of *Upadarṣane na nishṇāto bhavati*. This means "do not appear clever (show to advantage) in exhibiting their teaching power."



in acting, if you do not permit me, all I can say is, I am left in the lurch by you. (*He rises from his seat.*)

*Queen* (to herself).—What resource have I left? (*Aloud*) You have authority, sir, over your pupil.

*Ganadāsa*.—I have been afraid for a long time without reason.<sup>1</sup> (*Looking at the King.*) The Queen has given her permission, therefore let the King give his orders. In what particular piece of acting shall I exhibit my power of instruction?

*King*.—Act whatever the Reverend Lady commands.

*Parivrājikā*.—The Queen has something upon her mind. I am therefore afraid.

*Queen*.—Speak boldly, I shall still be mistress of my own attendant.

*King*.—Say that you will be mistress of me also.<sup>2</sup>

*Queen*.—Come, Reverend Lady, speak your mind.

*Parivrājikā*.—King, people talk of a dance called *chalita*, made up of four movements;<sup>3</sup> let us see the skill

<sup>1</sup> Instead of *apade çankito 'smi*, Tārānātha reads *apadeça-çankito 'smi*, I have been afraid of a refusal.

<sup>2</sup> A fine stroke of gallantry, says Shankar Pandit; I therefore suppose that he takes *mama* to mean the King. Tārānātha reads the Prākṛit equivalent of *prabharishyati prabhur*, the King will have power. The *mama* in the King's speech will therefore refer to the Queen. Bollensen, who has the same reading as Tārānātha, gives the following explanation. The King says to the Parivrājikā, "say, 'the King can dispose of me also'" : a compliment for the Parivrājikā, as he thereby excludes her from the category of the ordinary attendants, and places her above them.

<sup>3</sup> Here Tārānātha inserts *āushprajoyam*, difficult to execute or to teach. Before *chalitam*, which he gives as *chhalikam*, he has *Çarmishthdyāh kṛit*, invented by Çarmishthā.

of both the two professors exhibited<sup>1</sup> with reference to that one performance, then we shall be able to estimate the comparative merits of these two gentlemen with respect to teaching power.

*Both the Professors.*—As your Reverence commands.

*Vidúshaka.*—Then let both parties make ready in the play-house<sup>2</sup> the arrangements for the representation, and send a messenger to his Highness. Or better still, the mere sound of the drum will rouse us up.

*Haradatta.*—So be it! (*He rises up.*)

*Ganadása looks at the Queen.*

*Queen.*—May you triumph! Believe me, I am not hostile to your success, Ganadása.

*Both the teachers go away.*

*Parivrājiká.*—Come here a moment, you two professors.

*Both (turning round).*—Here we are.

*Parivrājiká.*—I speak in my capacity as judge. Let the two pupils enter with thin theatrical dresses, in order to display the elegance of movement of all their limbs.

*Both.*—It was not necessary to give us this advice.

[*Exeunt the two Professors.*]

*Queen (looking at the King).*—If my husband shows as much skill in devising expedients<sup>3</sup> in his political affairs, the result will surely be splendid.

<sup>1</sup> Of course in the persons of their pupils, the object being that the King should see Málaviká.

<sup>2</sup> Táránátha reads *varnápekshágrihe*, in the waiting-room of the actors.

<sup>3</sup> Four expedients are usually enumerated. Sowing dissension, negotiation, bribery, and open attack (*bheda, sandhi, dāna, vighraha*).

*King*.—Cease to put an invidious construction on my conduct. Indeed, this was not brought about by me, O sagacious one; it is ordinarily the case that people who pursue the same science are jealous of one another's fame.

*A drum is heard behind the scenes. All listen.*

*Parivrājikā*.—Ah, the representation has begun. For that note of the drum, which is dear to pea-fowl,<sup>1</sup> delights the mind, deep resounding, beginning with the high-pitched middle tone,—of the drum, I say, answered by the pea-fowl with necks erect, suspecting that it is the thunder of a rain-cloud.

*King*.—Queen! let us join the assembly.<sup>2</sup>

*Queen (to herself)*.—Oh, the indecorous behaviour of my husband!

*[All rise up.]*

*Vidūshaka (aside to the King)*.—Come, walk calmly and slowly, lest the Queen should cause you to be disappointed.<sup>3</sup>

<sup>1</sup> Or, which resembles the cry of pea-fowl.

Weber observes, that the delight of pea-fowl in rain, and the thunder that accompanies it, is a favourite commonplace of Indian poets. See Uttara Rāma Chārīta, p. 87 of Vidyāsāgara's edition.

<sup>2</sup> Tārānātha and Bollensen read *tasyāḥ sāmājikāḥ*, let us be spectators of Mālavikā's acting: or probably the King was referring to the *māyūrī mārjāṇā*, while the Queen understands *tasyāḥ* to mean Mālavikā.

<sup>3</sup> Shankar Pandit seems to prefer this interpretation, so I have transferred it from the notes to the text. He observes that if we insert *tumam*, with some MSS., the passage will mean, find you inconsistent with yourself, discover that your indifference was merely assumed. Tārānātha omits both *ma*

*King*.—Though I endeavour to be<sup>1</sup> calm, this sound of the music of the drum makes me hasten, like the noise of my own desire<sup>2</sup> descending the path of fulfilment.

[*Exeunt omnes.*

*Here ends the First Act.*

## ACT II.

(*Then are seen, after the orchestral arrangements have been completed, the King, with his friend, seated on a throne, Dhárinī, and the retinue in order of rank.*)

*King*.—Reverend Madam! which of the two professors shall first exhibit to us the skill which he has infused into his pupil?<sup>3</sup>

*Parivrājikā*.—Even supposing their attainments to be equal, Gaṇadāsa ought, surely, to be preferred on account of his being the elder.

*King*.—Well, Maudgalya, go and tell these gentlemen this, and then go about your business.<sup>4</sup>

and *tram*, and explains *visanvādayishyati* by *vipralapsyate*, *anyathā mansyate*, which, I suppose, means, will be deceived into supposing that you have acted in good faith, and are not engaged in a love intrigue.

<sup>1</sup> Literally, rest upon composure.

<sup>2</sup> *Manorathā* literally means "chariot of the mind." As Shankar Pandit observes, "there lurks in the word a little pun."

<sup>3</sup> More literally, of which of the two professors shall we first behold, &c.

<sup>4</sup> Literally, execute the command given to thee. This means that he is to deliver the message to the teachers, and is not to return again to the King. (Shankar Pandit.)

*Chamberlain.*—As the King commands.

*Ganadāsa (entering).*—King, there is a composition of Çarmisthá, consisting of four parts in medium time,<sup>1</sup> your Highness ought to hear attentively one-fourth<sup>2</sup> of it performed with appropriate gestures.

*King.*—Professor! I am most respectfully attentive.<sup>3</sup>

[*Exit Ganadāsa.*]

*King (aside to Vidúshaka).*—Friend, my eye, eager to behold her who is concealed by the curtain, through impatience seems to be endeavouring to draw it up.

*Vidúshaka (aside)*—Ha! the honey of your eyes is approaching, but the bee is near, therefore look on with caution.

*Then Málaviká enters, with the teacher of dancing contemplating the elegant movement of her limbs.*

*Vidúshaka (aside).*—Look, your Highness. Her beauty does not fall short of the picture.

*King (aside).*—Friend, my mind anticipated that her beauty could not possibly come up to that represented in the picture, but now I think that the painter, by whom she was taken, studied his model but carelessly.

*Ganadāsa.*—My dear child, dismiss your timidity, be composed.

*King.*—Oh, the perfection of her beauty in every posture! For her face has long eyes and the splendour of

<sup>1</sup> There are three kinds of time, *druta*, *madhya*, and *vilambita*.

<sup>2</sup> Shankar Pandit observes, "We must suppose that the poem consisted of four stanzas, each embodying a separate theme (*vastu*)."

<sup>3</sup> In Táránátha's edition, we have an alternative reading *tat praveçaya páttram*, therefore introduce your pupil.

an autumn moon, and her two arms are gracefully curved at the shoulders, her chest is compact, having firm and swelling breasts, her sides are as it were planed off,<sup>1</sup> her waist may be spanned by the hand, her hips slope elegantly, her feet have crooked toes, her body is as graceful as the ideal in the mind of the teacher of dancing.<sup>2</sup>

*Málaviká having approached sings the composition consisting of four parts.*<sup>3</sup>

My beloved is hard to obtain, be thou without hope with respect to him, O my heart ! Ha ! the outer corner of my left eye throbs somewhat ;<sup>4</sup> how is this man, seen after a long time, to be obtained ?<sup>5</sup> My lord, consider that I am devoted to thee with ardent longing. (*She goes through a pantomime expressive of the sentiment.*)

*Vidūshaka (aside).*—Ha ! ha ! this lady may be said to have made use of the composition in four parts for the purpose of flinging herself at your head.

*King (aside to the Vidūshaka).*—My friend, this is the state of the hearts of both of us. Certainly she, by

<sup>1</sup> On account of their smoothness : I have borrowed the expression from Shankar Pandit.

<sup>2</sup> The reading *manasi glishtam* would mean conceived in the mind.

<sup>3</sup> Or, lines. The reading *upagānam* means prelude. Bol-lensen considers that it means advancing into the front part of the stage. He derives it from *gá, jigāti*.

<sup>4</sup> In the case of women this portends union with the beloved. For throbbing in the right eye, see my translation of the *Kathá Sarit Ságara*, Vol. II, p. 128.

<sup>5</sup> *Táránátha* reads the Prákrit equivalent of *punar drash-tavyo*, to be seen again.



accompanying the words "know that I am devoted to thee," that came in her song, with expressive action pointing at her own body, seeing no other way of telling her love owing to the neighbourhood of Dháriní, addressed herself to me under the pretence of courting a beautiful youth.

*Málaviká at the end of her song makes as if she would leave the stage.*

*Vidūshaka.*—Stop, lady! you have somewhat neglected the proper order; I will ask about it if you please.

*Gaṇadāsa.*—My dear child, stop a minute, you shall go after your performance has been pronounced faultless.

*Málaviká turns round and stands still.*

*King (to himself).*—Ah! her beauty gains fresh splendour in every posture. For her standing attitude, in which she is placing on her hip her left hand, the bracelet of which clings motionless at the wrist,<sup>1</sup> and making her other hand hang down loosely like the branch of a *Qyámá*-tree,<sup>2</sup> and casting down her eye on the inlaid pavement on which she is pushing about a flower with her toe, an attitude in which the upper part of her body is upright, is more attractive even than her dancing.

*Queen.*—I fear the noble Gaṇadāsa is taking to heart the speech of Gautama.

*Gaṇadāsa.*—Queen, say not so. By the help of the

<sup>1</sup> More literally Shaṅkar Pandit, "with the bangles remaining close upon the wrist." Her hands were not unduly thin.

<sup>2</sup> Or making like the branch of a *Qyámá*-tree her other hand, from which the pearls have fallen.



King<sup>1</sup> Gautama is enabled to become sharp-sighted; observe, even a stupid person becomes clever by association with the wise, as turbid water is made clear by contact with the mud-dispersing fruit.<sup>2</sup> (*Looking at the Vidúshaka.*) We are waiting for your lordship's decision.

*Vidúshaka.*—Ask the Parivrājiká who witnessed the performance, afterwards I will mention the omission<sup>3</sup> which I observed.

*Ganadása.*—Reverend Lady, be pleased to give your opinion, according to your own observation, as to whether the performance was a success or a failure.

*Parivrājiká.*—All was blameless, and in accordance with the rules of art: for the meaning was completely expressed by her limbs which were full of language, the movement of her feet was in perfect time, she exactly represented the sentiments; the acting was gentle, being based upon the measure of the dance;<sup>4</sup> in the successive developments of the acting, emotion kept banishing emotion from its place; it was a vivid picture of a series of passions.

*Ganadása.*—What does his Majesty think?

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<sup>1</sup> Literally, by reliance or dependance upon the King. Bollensen translates, owing to the confidence which the King reposes in the Vidúshaka, we may expect from the latter an acute piece of criticism.

<sup>2</sup> The fruit of the *kataka* tree. One of the seeds of this plant being rubbed upon the inside of the water-jar used in Bengal occasions a precipitation of the earthy particles diffused through the water and removes them.

<sup>3</sup> Bollensen and Táránátha read *hammabhedo* = *karmabhedo*.

<sup>4</sup> Táránátha explains, of which the instrument of expression was the branch-like hand.

*King.*—Gaṇadāsa, I have become less confident about the success of my *protégé*.

*Gaṇadāsa.*—Then I am in truth a professor of dancing. Wise men know that the teaching of a teacher is faultless, when it does not become black in your<sup>1</sup> presence, even as gold that is tested in the fire.

*Queen.*—I must congratulate you, sir, on being so fortunate as to give satisfaction to your judge.

*Gaṇadāsa.*—But the Queen's favour is the cause of my good fortune. (*Looking towards the Vidūshaka.*) Gaṭatama, now say what you have in your mind.

*Vidūshaka.*—The first time that skill is exhibited, a complimentary gift to a Bráhmaṇ is desirable, but you forgot about that.

*Parivrájika.*—Ha ! ha ! an umpire<sup>2</sup> thoroughly conversant with acting.

*Vidūshaka.*—Well, you would-be learned lady, what else would you have ? As you do not know how to crunch bonbons, what do you know ? You frighten these people with your long hair like the beams of the bright moon.

*They all laugh. Even Málaviká cannot suppress a smile.*

*King (to himself).*—My eye has perceived in its full splendour its appropriate object, since it has seen the smiling face of the almond-eyed one, with its gleaming teeth half displayed, like an opening lotus with the filaments of the flower partially visible.

<sup>1</sup> Táránátha gives as an alternative reading *vidvatsu*, in the presence of the wise.

<sup>2</sup> Bollensen reads *praṇaḥ* for *práṇikaḥ*. It must mean a most vital or essential point in acting.

*Gaṇadāsa*.—Great Brāhman, this indeed is not an inaugural rehearsal in the tiring-room,<sup>1</sup> otherwise how could we have omitted to honour you who are worthy of honour?

*Vidūshaka*.—I indeed, like a silly *chātaka*<sup>2</sup>, asked for a drink of water when the heaven was rebelling with rainless clouds.

*Parivrājikā*.—Exactly so.

*Vidūshaka*.—It follows that those people who expect to derive any benefit from giving satisfaction to the learned are a set of fools.<sup>3</sup> If the Reverend Lady has found the performance meritorious, I will bestow this evidence of her satisfaction upon Mālavikā. (*So speaking he draws off a bracelet from the King's wrist.*)

*Queen*.—Stop! why do you give away the ornament before you have become acquainted with a different kind of merit?<sup>4</sup>

*Vidūshaka*.—Because it belongs to some one else, of course.

*Queen* (*looking towards Gaṇadāsa, the teacher of*

<sup>1</sup> Tārānātha reads *prathamam nepathyasavanam*, the first handselling of the tiring-room or theatre. Bollensen says, "This exhibition on the stage is no sacrifice, otherwise you would, as a Brāhman, obtain your portion (in cakes)."

<sup>2</sup> A bird that lives on rain-drops. Its peculiar habits are a subject of frequent reference in Sanskrit poetry.

<sup>3</sup> Tārānātha takes it, those who (like me) are stupid, have to depend upon the satisfaction of the learned, and take their opinions from them.

<sup>4</sup> *i.e.*, that of Haradatta's pupil. The Queen, of course, objects out of jealousy.

dancing).—Noble Gaṇadāsa, in truth, your pupil has exhibited the proficiency you have imparted to her.

Gaṇadāsa.—My dear child, now leave the theatre.

[*Mālavikā departs with her teacher.*]

Vidūshaka.—Thus much and no more can my genius do to help your Majesty.

King.—Have done with this limiting of your power.<sup>1</sup> For, now I consider her disappearance behind the curtain<sup>2</sup> to be like the obscuration of the prosperity of my eyes, like the end of the great feast of my heart, like the closing of the door of happiness.

Vidūshaka.—Bravo! You are like a man, who is poor and sick, and desires a medicine administered by the physician.

Haradatta (*entering*).—King! have the goodness now to look at my exhibition.

King *to himself*).—My object in being a spectator is now at an end. (*Aloud, putting a severe strain upon his politeness.*) Haradatta, we are indeed anxious to behold it.

Haradatta.—I am highly favoured.

*A bard chants behind the scenes.*

Victory to the King! Noon has arrived, for the geese rest with closed eyes in the shade of the leaves of the lotuses of the ornamental water; the pigeons shun on account of the extreme heat the sloping roofs of the

<sup>1</sup> Bollensen reads *parichehhaḍena*, in the sense of concealment. Do not pretend that your invention is exhausted.

<sup>2</sup> Bollensen and Kāṭāyavema read *tiraskaraṇam*, disappearance.

palace which they ordinarily frequent,<sup>1</sup> the peacock, desirous of drinking the particles of water continually flung out,<sup>2</sup> flies to the revolving water-wheel, the sun blazes with all his rays at once, as thou with all thy princely qualities.

*Vidūshaka*.—Oh ! Ho ! the time of breakfast has arrived for the Brāhman and for your Majesty also. The physicians say that it is bad for the health to be kept waiting past the appointed hour.

*King*.—Haradatta ! what do you say ?

*Haradatta*.—It is no time for me to speak.<sup>3</sup>

*King* (looking towards *Haradatta*).—Then we will see your skill in teaching exhibited to-morrow. In the meantime take a rest.

*Haradatta*.—As the King commands.

[*Exit Haradatta*.

*Queen*.—Let my husband take the customary bath.

*Vidūshaka*.—Never mind the bath ! Let breakfast come with express speed !

*Parivrājikā* (rising up).—Health to your Majesty !

[*Exit with the Queen, who is accompanied by her attendants.*]

<sup>1</sup> Literally, on account of the extreme heat the palace has become such that the pigeons hate to frequent the sloping roofs.

<sup>2</sup> I have translated *vindūtshepān* the reading of Shankar Pandit. Tāranātha reads *vindūtshepāt*, the thirsty peacock flies to the revolving water-wheel, because it throws out drops.

<sup>3</sup> Bollensen reads *Asti vānyasya rachandvākāgotra*. This seems to mean, is there really an opening for another to speak ? The matter requires no words ; it is self-evident.

*Vidūshaka*.—Ha ! not only in beauty but in artistic skill is Málaviká unmatched.

*King*.—The Creator, by furnishing her, who is so naturally beautiful, with attractive accomplishments, prepared an arrow of love steeped in poison. Why should I say more ? You must think upon me.

*Vidūshaka*.—You ought also to take thought for my comfort. The inside of my stomach burns like a cauldron in the market-place.

*King*.—Of course. But exert yourself for the sake of your friend as you do for your food.

*Vidūshaka*.—I have pledged my word.<sup>1</sup> But it depends upon the will of another, whether one can see the Lady Málaviká. She is like the moon-light obscured by clouds. As for your Majesty, you amuse me by asking that your wishes may be accomplished, having become quite distressed, like a bird hovering round the shop of a butcher, desirous of meat, but afraid to venture.

*King*.—Friend, how can I help being distressed, since my heart is averse to the society of all the beauties of my harem, and that fair-eyed one has become the only object of my affection ?

[*Exeunt omnes.*]

*Here ends the Second Act.*

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<sup>1</sup> Shankar Pandit explains the origin of this phrase. In the formula, inviting Bráhmans to the ceremony of the Gráddha, the word *kshana* is often used. Hence, the person who addresses in the words of the formula (the *Gráddhakṛit*) is said to give the *kshana*, and the person to whom it is addressed is said to take the *kshana* in the language of ignorant priests. Táránátha reads *grihitadakshino 'smi*, I have received the reward (usually given to Bráhmans at the end of a sacrifice),



## ACT III.

*Enter an attendant of the Parivrājikā.*

*Attendant.*—I have received the following order from the Reverend Lady : “ Bring me a citron, for I wish to make a complimentary present.”<sup>1</sup> So I will go and look for Madhukarikā, the keeper of the pleasure-garden. (*Walking round and looking.*)

Ah ! there she stands contemplating a golden Açoka-tree. So I will go and salute her.

*Enter the keeper of the garden.*

*First attendant (going up to her).*—Madhukarikā ! Is your duty of looking after the shrubbery going on well ?

*Second attendant.*—Why, here is Samābhṛitikā. Welcome to you, my friend.

*Samābhṛitikā.*—Listen ! The Reverend Lady commands —“ Her Majesty the Queen must not be approached by people like myself with empty hands, therefore I wish to honour her with the gift of a citron.”

*Madhukarikā.*—Surely, here is a citron near you. Just tell me now, which of the two professors of dancing, who were quarrelling with one another, did the Reverend Lady approve of, after beholding the performances of their pupils ?

*Samābhṛitikā.*—Both of them are thoroughly acquainted with the science of dancing, and clever in execution. But the teaching power of Gaṇadāsa was ranked the

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<sup>1</sup> Tārānātha and Bollensen give *devassa ucavanattham* a citron in the garden of the King.



higher of the two on account of the admirable qualities of his pupil.

*Madhukarikā.*—Well, is there any gossip going about with regard to Málaviká ?

*Samābhṛitikā.*—Certainly. The King is desperately in love with her, but in order to spare the feelings of Queen Dháriní, he does not display the strength of his passion. Málaviká, too, in these days is seen to be fading like a jasmine-garland that has been worn and thrown away.<sup>1</sup> More than that I do not know. Give me leave to depart.

*Madhukarikā.*—Take this citron hanging on the branch.

*Samābhṛitikā* (*pretending to take it*).—Ah ! may you obtain, for your readiness to oblige my saintly mistress, a better<sup>2</sup> fruit than this.

*Madhukarikā* (*advancing*).—Friend ! we will go together. I also will give the Queen information about this golden Açoka-tree, which is delaying to burst into blossom, because it waits to be touched by the foot of a beautiful woman.<sup>3</sup>

*Samābhṛitikā.*—Quite proper. Indeed, it is your duty.

[*Exeunt.*]

*Here ends the Interlude.*

*Enter the King in a love-sick state, and the Vidúshaka.*

*King.*—My body may be thin as it has not the joy of embracing the beloved ; my eye may be filled with tears because she is not seen by it even for a moment ; but

<sup>1</sup> Táránátha has the Prákrit equivalent of *anubhútamūrchoh-  
heva*, that has suffered fading.

<sup>2</sup> Táránátha and Bollensen read *pesalāaram*. more tender.

<sup>3</sup> This fancy is perpetually recurring in Sanskrit poetry.

thou, my heart, are not separated for a single instant from that antelope-eyed one ; why then dost thou suffer agony, when thy consolation is ever near thee ?

*Vidúshaka.*—Let your Highness cease giving way to tears and abandoning all self-restraint ; I have seen Vakulávaliká, Málaviká's dear friend, and I have given her that message which your Highness entrusted to me.<sup>1</sup>

*King.*—What did she say then ?

*Vidúshaka.*—"Inform the King that I am favoured by having that duty entrusted to me. But the poor girl being guarded by the Queen more carefully than before, like the jewel<sup>2</sup> guarded by a snake, is not easily to be got at ; nevertheless I will do my best."

*King.*—Oh revered God of Love, child of fancy, having directed my longing to objects unfortunately surrounded with obstacles, thou dost smite me so sorely that I am not able to bear delay. (*With an expression of astonishment.*) What proportion is there between this soul-torturing agony and thy bow to all appearances so harmless ? That "sweet and bitter in a breath," of which we hear so much, is surely seen in thee, oh God of Desire !

*Vidúshaka.*—I tell you of a truth that I have devised an expedient for ensuring the end we wish to attain ; therefore, royal sir, regain your composure.

*King.*—Well, where shall I manage to get through the rest of the day with a mind averse to my usual occupations ?

<sup>1</sup> Literally, she has been caused to hear.

<sup>2</sup> Alluding to the "precious jewel, which the snake, though 'ugly and venomous,' wears in his head," says Shankar Pandit. Another reading is *nidhi*, a treasure.

*Vidūshaka*.—Surely, Irāvati sent you this very day some red Kuravaka blossoms indicative of the first appearance of spring, and on the ground of the recent advent of that season made this request to you by the mouth of Nipunīkā, "I wish to enjoy a ride in the swing in company with my husband." Your Highness, too, promised to gratify her; therefore, let us go to the pleasure-grounds.

*King*.—This is impossible.

*Vidūshaka*.—How so?

*King*.—My friend, women are by nature discerning. Now that my heart is devoted to another, how will your friend help perceiving it, even when I am caressing her? Therefore, I see clearly that it is better to refuse a proper request, for I know many plausible reasons for disappointing her, than to go through the form of shewing regard to sharp-sighted women, even if with more *empressment* than before, supposing it be void of passion.<sup>1</sup>

*Vidūshaka*.—You ought not suddenly to throw behind your back your invariable courtesy to the ladies of your harem.

*King (reflecting)*.—Then shew me the way to the pleasure-grounds.

*Vidūshaka*.—This way, this way, your Highness.

*Both walk round.*

*Vidūshaka*.—The spring by means of these finger-like shoots, agitated by the wind, as it were, beckons on your Highness to enter this pleasure-ground.

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<sup>1</sup> *Pūrcābhyadhikāḥ* is explained by Tārānātha to mean *pūrcam abhyadhikāḥ*, i.e., before excessive, but now void of passion.

*King (making as if something were touching him).—* Surely the Spring is noble in his sympathy. Observe, my friend, he, as it were, compassionately asking by the notes of love-intoxicated cuckoos, agreeable to the ear, how I manage to bear the torture of my passion, has made the southern wind fragrant with mango-blossoms to play upon my body, like the palm of a hand gently stroking me.

*Vidūshaka.*—Enter, that you may obtain tranquillity of mind.

*Both enter the garden.*

*Vidūshaka.*—Oh ! my friend, look carefully around you. Surely the presiding goddess of the pleasure-grove must desire to allure you, since she has donned this robe of spring flowers that puts to shame the adornment of a young lady.

*King.*—Indeed, I behold it with astonishment. The red dye of the *bimba*-like lip is surpassed in excellence by the splendour of the red *Açoka*; the *Kuravaka*-flower, dark-blue, white, and red, transcends the painting on the forehead; the ornament of the spot between the eyebrows is surpassed by the *tilaka*-blossoms having bees clinging to them black as *collyrium*; the goddess of Vernal Beauty seems to laugh to scorn the art of adorning the face<sup>1</sup> as practised by women.

*Both of them admire the beauty of the garden.*

*Enter Málaviká in a state of agitation.*

*Málaviká.*—I am ashamed in my own heart, when I think I am in love with the King, whose heart I do

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<sup>1</sup>Táránátha reads *sukhaprasádhana-vidhan*, the art of adornment without effort.

not know. How, then, can I tell this fact to my dear friend? I do not know for how long a time love will bring me into this irremediably severe suffering. (*Having advanced some steps.*) Where am I going now? (*After reflecting.*) Ah! I received this order from the Queen: "My feet hurt me terribly, as I have had a fall from a swing, owing to the carelessness of Gautama, do thou therefore perform the ceremony of fertilizing the golden Açoka-tree; if in five nights from this time it displays flowers, I will (*she stops speaking and heaves a sigh*) bestow on thee a boon which will gratify thy desires." Well I have come first to the place where I am to perform this duty. While I am waiting till Vakulávaliká comes after me with the pigment for the feet, I will for a moment weep undisturbed. (*She walks round.*)

*Vidūshaka.*—Ha! ha! here is fine sugar offered you, now that you are confused with drinking rum.<sup>1</sup>

*King.*—Ah! What is that?

*Vidūshaka.*—There stands Málaviká at no great distance, somewhat insufficiently adorned, with the appearance of one afflicted with longing; and alone.

*King (delighted).*—What! Málaviká?

*Vidūshaka.*—Certainly.

*King.*—Now my life may find support. Hearing from you that my beloved is near, my distracted heart once more revives, like the heart of a thirsty traveller when

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<sup>1</sup> Shankar Pandit points out that fine sugar cures people under the influence of intoxication. Táránátha also is of opinion that the inspissated juice of sugar-cane is good for people in that state.

he learns from the cry of the *sārāsa* that a tree-bordered river is near. Well! Where is the lady?

*Vidūshakz.*—Here she is coming in this very direction, having emerged from the midst of a row of trees.

*King.*—My friend I behold her. Broad in her *bimba*-like hips, thin in the waist, swelling in the bosom, very long in the eyes, she—my life—is coming hither. My friend, the lady is in a different state from what she was in before; for she, with her cheeks pale like the inner part of the *sara* grass,<sup>1</sup> and but few ornaments, appears like the jasmine-creeper having its leaves developed in the spring, and with only a few flowers.

*Vidūshaka.*—She, too, like your Highness, must be slightly affected with love-sickness.

*King.*—It is only friendship that sees that.

*Mālavikā.*—This *Açoka*, that is waiting for the tender touch of a lady's foot, and has not assumed its robe of flowers, imitates me in my state of longing expectation, therefore let me sit down on this slab of rock cool with the shade of the tree, and refresh myself.

*Vidūshaka.*—Did your Highness hear? The lady said "I am in a state of longing."

*King.*—Even this much does not make me think you a man of unerring insight. For this wind from the Malaya mountain, laden with the pollen of the *kuravaka* flowers, accompanied with drops of water issuing from the opening folds of the buds, produces longing in the mind even without definite cause.

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<sup>1</sup> *Saccharum Sara* (Monier Williams).



*Málaviká sits down.*

*King.*—My friend, come this way, let us hide behind the creeper.

*Vidúshaka.*—I think I see Iravatí in the distance.

*King.*—But when he sees a cluster of lotuses, the elephant does not care for the alligator. (*He stands gazing.*)

*Málaviká.*—Cease, my heart, from entertaining a baseless and extravagant wish. Why dost thou torture me?

*The Vidúshaka looks at the King.*

*King.*—My beloved, observe the beautiful nature<sup>1</sup> of love. Thou dost not reveal any cause of thy pining, nor is conjecture invariably to be relied upon,<sup>2</sup> nevertheless, beautiful one, I consider myself the theme of all these lamentations.

*Vidúshaka.*—Now your Highness may be free from anxiety, for here comes Vakulávaliká alone, she to whom I gave the message of love.

*King.*—I wonder whether she will remember my petition.

*Vidúshaka.*—What ! Do you suppose that that daughter of a female slave will forget such a weighty message from your Highness ?

*Enter Vakulávaliká, with the pigment for the feet in her hand.*

*Vakulávaliká.*—Is my friend happy ?

*Málaviká.*—Ah ! here is Vakulávaliká come. Welcome my friend, sit down.

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<sup>1</sup> Táránátha reads *mahattvam*, the greatness, the mighty power.

<sup>2</sup> Literally, distinguished for the quality of being able to know only that which forms the truth. (S.P.P.)

*Vakulávaliká*.—Ha! you are now invested with an equality with the Queen, therefore give me one of your feet, that I may paint it with lac, and put the anklet on it.

*Málaviká (to herself)*.—Heart! do not consider thyself happy, because this office has devolved upon me. How can I now free myself? Never mind! This painting will certainly be my funeral adornment.

*Vakulávaliká*—What are you thinking of? You know the Queen is anxious that that golden *Açoka*-tree should put forth flowers.

*King*.—What! is all this preparation for the sake of fulfilling the longing of the *Açoka*?

*Vidūshaka*.—Why, do you not know that the Queen would not, without reason, cause her to be adorned with the ornaments of the harem?

*Málaviká (holds out her foot)*.—Come, pardon me the trouble I am now giving you.

*Vakulávaliká*.—Why, you are as dear to me as my own body. (*She pretends to begin the painting of Málaviká's foot.*)

*King*.—Friend! observe the moist streak of colour placed upon the extremity of my darling's foot, like the first peeping forth of the bud of the tree of love consumed by *Çiva*.<sup>1</sup>

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<sup>1</sup> *Manobhava*, the mind-born, *i.e.*, *Kāma*, god of love, was consumed by the fire of *Çiva*'s eye, and therefore called *Ananga*. Weber suggests that the myth was invented to explain the name. Perhaps *sarasāṃ* means charming as well as moist.

*Vidúshaka*.—Truly, the ornamental painting laid on the foot of the lady suits it well.<sup>1</sup>

*King*.—Sir, you have spoken the exact truth. The girl deserves to smite two things with this point of her foot, of the hue of a young bud, on which flashes the gleam of the nails, both the *Açoka* that has not yet flowered as longing for the ceremony of the *dohada*, and her lover standing with bowed<sup>2</sup> head, having recently committed an offence.

*Vidúshaka*.—You will have an opportunity of offending the lady.

*King*.—I accept the auspicious word of a Bráhmaṇ who foresees success.<sup>3</sup>

*Enter Irávatí in a state of intoxication, and her attendant.*

*Irávatí*.—Nipuniká, my girl, I have often heard that intoxication is an especial ornament to women. Do you think that this popular saying is true?

*Nipuniká*.—It was formerly a mere popular saying; now it has become true.

*Irávatí*.—Cease your flattering speeches. How did you discover, on the present occasion, that the King

<sup>1</sup> Táránátha reads *ahíáro*; Bollensen *adhiáro*. Both mean the duty imposed, &c.

<sup>2</sup> *Pranikita*, which Shankar Pandit reads, and *pranamita*, the reading of Táránátha's edition, are pretty nearly identical in meaning. The literal meaning of the former is, "laid down in front of (his mistress)."

<sup>3</sup> Shankar Pandit observes, "this does not refer to any knowledge that Vidúshaka possessed of the art of foretelling, but simply to the fact that a blessing given by a Bráhmaṇ is fulfilled by the gods."

had gone on before me to the house in which the swing is ?

*Nipuniká.*—I inferred it from his unfailing affection for you, his Queen.

*Iravatí.*—No more of that adulation, speak as if you were an indifferent person.

*Nipuniká.*—The noble Gautama told me, being desirous of a spring-gift. Let your Highness come quickly.

*Iravatí (walking round as well as her state will permit).*—Oh ! my heart urges me on to behold my husband, though I am overpowered with intoxication, but my feet will not advance on the path.

*Nipuniká.*—Now, indeed, we have arrived at the summer-house where the swing is.

*Iravatí.*—But, *Nipuniká*, I do not see my husband in it.

*Nipuniká.*—You must look carefully. The King must be hidden somewhere, meaning to play your Highness a trick. Let us for our part repair to this slab of rock under the *Açoka*-tree which is overgrown by the *Priyangu* creeper.

*Iravatí does so.*

*Nipunika (walking round and looking).*—Observe, your Highness ! While seeking for the sprout of the mango, we are bitten by red ants.

*Iravatí.*—What does that mean ?

*Nipuniká.*—Here is *Vakulávaliká* adorning the foot of *Málaviká* in the shade of the *Açoka*-tree.

*Iravatí (exhibiting signs of suspicion).*—This is not a proper place for *Málaviká*. What conjecture do you form ?

*Nipunikā*.—I conjecture that the Queen, who has had a fall<sup>1</sup> from a swing, has appointed Málavikā to perform the ceremony of the *dohada* for the Aṣoka-tree, otherwise how could she have permitted her attendant to wear this pair of anklets which she herself uses?

*Iravatī*.—It is certainly a great honour to her.<sup>2</sup>

*Nipunikā*.—Why do you not search for your husband?

*Iravatī*.—Girl, my feet refuse to go to any other place. My mind is distracted<sup>3</sup> : I will, in the meantime, arrive at certainty with respect to my suspicions.<sup>4</sup> (*Observing Málavikā, to herself*) Not without reason is my mind despondent.<sup>5</sup>

*Vakulāvalikā* (*calling attention to Málavikā's foot*).—Are you pleased with the way in which the lines of colour are arranged on your foot?

*Málavikā*.—As it is on my own foot, I am ashamed to praise your handiwork. Tell me who instructed you in the art of adornment.

*Vakulāvalikā*.—In this I am a pupil of the King.

*Vidūshaka*.—Hasten now to get the teacher's complimentary present.

*Málavikā*.—I am glad to see that you are not conceited.

<sup>1</sup> Tarkavāgiṇa reads the Prākṛit equivalent of *dolā-pari-bhrashṭa-saruja-charaṇayā*, whose feet are painful owing to a fall.

<sup>2</sup> Bollensen reads *me* for *se*, and explains *sambhāvanā* as suspicion.

<sup>3</sup> Tārānātha and Bollensen read the Prākṛit equivalent of "*mado mām vikārayati*," intoxication quite upsets me.

<sup>4</sup> *i.e.*, ascertain whether the King is in love with Málavikā or not.

<sup>5</sup> She is struck with Málavikā's beauty. (Shankar Pandit).

*Vakulāvalika*.— Having obtained feet worthy of displaying my skill upon, I shall become conceited now. (*To herself*) I have accomplished my commission.<sup>1</sup> (*Looking at the colour, aloud*) My friend, I have finished painting one of your feet. It is only necessary to breathe on it.<sup>2</sup> Besides, this place is windy.

*King*.—My friend, observe, observe. Now, there has arrived an admirable opportunity for me to do her a service by fanning with the breath of my mouth her foot, the dye on which is wet.

*Vidūshaka*.—Why do you regret that you cannot avail yourself of it? You will soon be able to enjoy this privilege for a long time.

*Vakulāvalikā*.—Your foot shews like a red lotus. May you certainly repose upon the bosom of the King.

*Irāvati* looks *Nipunikā* in the face.

*King*.—I say Amen to this prayer.

*Mālavikā*.—Ah ! you are talking nonsense.<sup>3</sup>

*Vakulāvalikā*.—I said exactly what it is my business to say.<sup>4</sup>

*Mālavikā*.—Surely you love me, do you not?

*Vakulāvalikā*.—I am not the only person who loves you.

*Mālavikā*.—Who else then loves me?

*Vakulāvalikā*.—Why, the King also who always has an eye for good qualities.

<sup>1</sup> Bollensen and Tārānātha read *siddho me dappo*, my pride is now complete.

<sup>2</sup> Literally, to apply the wind of the mouth.

<sup>3</sup> Bollensen reads *mā avintam mantehi*; do not say what is unbecoming.

<sup>4</sup> *i.e.*, as having been commissioned by the King.



*Málavikā*.—You are saying what is false. These good qualities are not in me.<sup>1</sup>

*Vakulāvalikā*.—Are they really not in you? They are seen in the emaciated and slightly pale limbs of the King.

*Nipunikā*.—The wench gives her answer as if she had got it all up beforehand.

*Vakulāvalikā*.—Regulate your conduct according to the maxim of the good, that love must be tested<sup>2</sup> by love.

*Málavikā*.—What are you chattering there at your own sweet will?

*Vakulāvalikā*.—No indeed, these are but the words of the King, full of affection, reproduced by me.

*Málavikā*.—Ah! thinking of the Queen, my heart feels no confidence.

*Vakulāvalikā*.—Foolish girl! Do you suppose a mango-shoot is not to be plucked to ornament the ear, containing as it does in itself the whole essence of the manifestation of spring, just because it is beset with bees?

*Málavikā*.—Well, do you help me to the utmost in this trouble.<sup>3</sup>

*Vakulāvalikā*.—I am a garland of Vakula flowers which becomes more fragrant by crushing.<sup>4</sup>

<sup>1</sup> See the critical note in Shankar Pandit's edition.

<sup>2</sup> Kāṭayavema reads, in his *chhāyā*, *pratyeshṭavya*, to be received.

<sup>3</sup> Shankar Pandit points out that *dujjāe* is used by *Málavikā* in this sense. But *Vakulāvalikā* takes it as a playful term of abuse, and answers accordingly.

<sup>4</sup> She means that the more she is abused, the more helpful she will be. She is punning on her own name, which means a garland of Vakula flowers. But the pun may turn only on

*King*.—Bravo! Vakulávaliká, Bravo! By artfully putting forth her errand, as soon as she knew the state of Málaviká's mind, and by giving the proper answer on her friend's repelling her, she has got Málaviká into her power;<sup>1</sup> it is quite right that the lives of lovers have been made dependent upon female go-betweens.

*Irávati*.—Observe, my girl. Vakulávaliká has induced Málaviká to take the step.<sup>2</sup>

*Nipuniká*.—Queen! Suggestion produces desire even in one free from passion.

*Irávati*.—Not without reason indeed was my heart apprehensive. When I have got at the facts, I will proceed to think what I am to do.

*Vakulávaliká*.—Here is your second foot with its decoration completed. Now I will put the anklets on both. (*She pretends to put on the two anklets.*) Come now rise up. Perform the duty imposed on you by the Queen of causing the Açoka to blossom.

*Irávati*.—We have now heard that it is the Queen's order. Well, let it pass for the present.

*Vakulávaliká*.—Here stands in front of you, flushed,<sup>3</sup> ready for enjoyment,——.

*Málaviká (delighted)*.—What? the King?

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the word *vimarda* which means both crushing and distress. (Shankar Pandit.)

<sup>1</sup> Or she has induced Málaviká to consent to the purport of her (Vakulávaliká's) commission.

<sup>2</sup> *i.e.*, to enter upon the enterprise of trying to become the King's bride.

<sup>3</sup> *Upodharágo*, as applied to the King, means "whose love has matured." As applied to the Açoka-tree it means "the redness of whose leaves has increased." (S. P. P.)

*Vakulāvalikā* (smiling).—No ! not the King, but this cluster of buds hanging on a bough of the *Açoka*, make an ear-ornament of it.

*Vidūshaka*.—Did your Highness hear ?

*King*.—So much as this is enough for lovers. I do not approve of the union, even if successfully brought about, of two lovers, one of whom is ardent, and the other heart-whole ; it is better that an equally enamoured pair should even pine away hopeless of mutual happiness.

*Mālavikā*, having made an ear-ornament of *Açoka*-buds, in a playful manner puts forth her foot to strike the tree.

*King*.—Observe, my friend. Having taken from the *Açoka*-tree a shoot for her ear she presents to it her foot ; since the two have exchanged similar<sup>1</sup> gifts, I consider myself defrauded of my rights.

*Vakulāvalikā*.—Well, you are not in fault ; this *Açoka* must be worthless<sup>2</sup> if it should be slow in putting forth flowers, now that it has been blessed by such a foot.

*King*.—Oh *Açoka* ! if after having been honoured by the slender-waisted one with this foot of hers, soft as a young lotus, loud-tinkling with noisy anklets, you are not immediately endowed with flowers, in vain do you nurse a desire shared by sportive<sup>3</sup> lovers.

Friend, I wish to present myself, taking a favourable opportunity of joining in the conversation.

<sup>1</sup> Both *Mālavikā*'s foot and the shoot of the *Açoka* being red.

<sup>2</sup> *i.e.*, barren. (S. P. P.)

<sup>3</sup> Or it may mean, as Shankar Pandit says, "a desire common with persons fond of the graceful actions of young women, *viz.*, the desire to be kicked by them."

*Vidúshaka*.—Come along ! I will make fun of her.

*Both enter.*

*Nipuniká*.—Queen ! here is the King appearing on the scene,

*Írávatí*.—This is exactly what my heart anticipated at the outset.

*Vidúshaka* (*advancing*).—My lady, it is not at all proper conduct on your part to strike with your left foot an *Açoka*-tree which is the dear friend of the King.

*Both* (*in a state of trepidation*).—Ah ! here is the King.

*Vidúshaka*.—*Vakulávaliká* ! Why did not you as you knew the state of the case, restrain the lady from committing<sup>1</sup> such an impropriety ?

*Málaviká shows fear.*

*Nipuniká*.—Queen, see what the noble Gautama has undertaken.

*Írávatí*.—How else could a low Bráhmaṇ like him make a livelihood ?

*Vakulávalika*.—Sir ! this lady is executing an order of the Queen's. In this transgression she is only the instrument of another. Let the King be appeased. (*She makes Málaviká prostrate herself, and falls prostrate at the same time.*)

*King*.—If this is the case, you are not guilty. My good girl, rise up. (*He takes her by the hand and raises her up.*)

*Vidúshaka*.—Quite right. In this matter you ought to show respect for the Queen.

*King*.—Oh ! charming one, I hope you do not now feel any pain in your left foot soft as a young shoot, which

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<sup>1</sup> Or literally when attempting to commit.

you placed on the hard trunk of the tree? What say you, beautiful girl?

*Málaviká looks ashamed.*

*Irāvati (spitefully).*—Ah! my husband has a heart as soft as fresh butter.

*Málaviká.*—Come Vakulávaliká, let us inform the Queen that we have performed her command.

*Vakulávaliká.*—Then ask the King to give you leave to depart.

*King.*—My good girl, you may go. But hear first my supplication, which has now an opportunity of making itself known.

*Vakulávaliká.*—Listen attentively! Let the King be pleased to speak.

*King.*—This person for a long time has not been able to put forth such a blossom of happiness; <sup>1</sup> with the nectar of your touch satisfy also the longing of this man devoted to you alone.

*Irāvati (suddenly approaching).*—Satisfy it, satisfy it; no doubt the Açoka shows flowers, but this tree does not only display flowers, it bears fruit also.<sup>2</sup>

*All are confused on beholding Irāvati.*

*King (aside).*—My friend, what resource is there now?

*Vidúshaka.*—What other than taking to our heels?

<sup>1</sup> As he will put forth after having been (like the tree) kicked by Málaviká.

<sup>2</sup> Bollensen reads, *asoo husumam na damsedi, aam kku una uttambhido evva*. The Açoka shows no flowers, and this King is a barren tree, or, more literally, a straight stem without flowers.

*Irāvati*.—*Vakulāvalikā* ! you have begun well. *Mālavikā* ! grant the request of my husband.

*Both the girls*.—Let the Queen have compassion on us. Who are we that we should attract the affection of the King ?

[*Exeunt Vakulāvalikā and Mālavikā*.

*Irāvati*.—Oh the faithlessness of men ! I indeed relying upon your deceitful speech<sup>1</sup>—unsuspicious like the deer that is attracted by the whistle of the hunter—did not anticipate this.

*Vidūshaka* (*aside*).—Make some defence at once. Being a burglar caught in the act you ought to say that you came here as a student of the art of digging a mine.<sup>2</sup>

*King*.—Beautiful one ! I had no object with *Mālavikā*. Because you delayed, I amused myself as well as I could.

*Irāvati*.—You are to be depended on, are you not ? I

<sup>1</sup> *Tārānātha* and *Bollensen* give the *Prākṛit* equivalent of *adhikṣiptāyāḥ priyagrīhinyāḥ hṛdayaṣālyam kṛitam*; you thrust a dagger into the heart of your despised dear wife.

<sup>2</sup> I translate the text of *Shankar Pandit's* second edition, and follow his interpretation. He shows at length in his note, that honourable Princes were expected to know, but not practise, dishonourable arts. *Bollensen* reads the *Prākṛit* equivalent of *utkhātāmūle 'pi grīhītena kumbhīlena sandhichchedaḥ gikṣhitavyaḥ iti vaktavyam*, a thief who is caught in a hole which he has dug in a wall must say I wanted to learn the art of digging through walls. *Tārānātha* reads *udakāntāmūle vipathike vimathītena kumbhīlena sandhichchedaḥ gikṣhitavyaḥ*, i.e., a thief overtaken near water where there is no passenger must practise digging holes such as house-breakers make. Perhaps he means that the King ought to allege as an excuse that he was keeping his hand in by flirting with *Mālavikā* until *Irāvati* came.



did not know that my husband had obtained such an agreeable means of passing the time. Otherwise I, unhappy that I am, would never have done this.<sup>1</sup>

*Vidūshaka.*—Do not repel by your speeches the courtesy of the King. If mere conversation with the attendants of our royal mistress when met by chance is to be considered a crime—why, of course, you know best, and we must acquiesce.

*Irāvati.*—Well, conversation let it be called. How long am I to torture myself about nothing? (*She goes off in a passion.*)

*King* (*following her*).—Forgive me.

*Irāvati keeps on walking away though her feet are entangled by her girdle.*

*King.*—Beautiful one, neglect of your devoted admirer is not becoming.

*Irāvati.*—Traitor, your heart is not to be relied on.

*King.*—With the word “traitor,” oh dear one, let your scorn of me, who am so familiar with you, come to an end; you do not dismiss your anger even though entreated by your girdle lying prostrate at your feet.<sup>2</sup>

*Irāvati.*—Even this cursed girdle sides with you. (*She takes up the girdle and endeavours to strike the King with it.*)

*King.*—This lady in a passion, raining tears, prepares to strike me, terrible criminal that I am, with the cord of her golden girdle fallen unexpectedly<sup>3</sup> from her *bimba*—

<sup>1</sup> If we insert *duḥkḥkhataram*, the passage will mean, I should not have caused this interruption.

<sup>2</sup> Shankar Pandit observes that the pun here is obvious. The girdle is compared to a suppliant.

<sup>3</sup> Bollensen has *mayupekshāchyutena*, which he interprets, fallen out of contempt for me, out of anger against me.

like hips, as a row of thunder-clouds to strike the Vindhya mountain with a streak of lightning.

*Irāvati*.—Why do you drive me into transgression again<sup>1</sup> (*raising her hand with the girdle in it.*)

*King*.—Why do you withdraw the scourge lifted against me the malefactor, oh curly - haired one ! You increase your fascinations, and still you are angry with your slave here. (*To himself*) Surely at this time I am permitted to prostrate myself (*falls at her feet.*)

*Irāvati*.—These indeed are not the feet of Málaviká, that will gratify your longing for a caress.<sup>2</sup> (*She departs with her attendant.*)

*Vidúshaka*.—Come ! rise up, rise up, you have found favour.<sup>3</sup>

*King* (*rising up and not seeing Irāvati*).—What ? is the dear one really gone ?

*Vidúshaka*.—I am glad to say she has gone without forgiving this impropriety. Therefore let us flee rapidly before she returns like Mars retrogressing to his mansion in the zodiac.<sup>4</sup>

*King*.—Oh the inconsistency of love ! Now that my mind is taken captive by my beloved, I consider Irāvati's rejection of my humble supplication a veritable service ;

<sup>1</sup> *Avadhīritāṃ*, Tārānātha's reading, means—do you insult me again ?

<sup>2</sup> A playful kick such as was given to the Açoka.

<sup>3</sup> Tārānātha reads *Akṛitaprasādosī*—you have not found favour.

<sup>4</sup> In which case he exercises a malignant influence.

Mars retrograde is called Puella by Chaucer.

for, as she is angry, I may neglect her, though she is so attached to me.<sup>1</sup>

[*Both walk round and exeunt.*

*Here ends the Third Act.*

# ACT IV.

*Enter the King in a state of anxiety and a Female door-keeper.*

*King.*—(*To himself*) May the tree of love which took root by my interest<sup>2</sup> in Málaviká when her name reached my ear, which, when she came within range of my eyes, put forth the shoot of passion, which at the touch of her hand may be said to have blossomed as my hair<sup>3</sup> stood manifestly erect from delight—may that tree, I say, cause me, the weary one,<sup>4</sup> to taste the flavour of its fruit. (*Aloud.*) Friend Gautama!

*Female door-keeper.*—Victory to your Highness! Gautama is not in attendance.

*King (to himself).*—Of course. I remember I sent him to find out what has become of Málaviká.

*Vidúshaka (entering).*—Victory to the King!

<sup>1</sup> Here Táránátha inserts "therefore come along, let us go and appease the angry Queen." The "Queen" of course is Dhárinī. In the second line of the preceding distich he inserts *na hi*—I cannot neglect her, &c.

<sup>2</sup> Hope if we read *āçayā*.

<sup>3</sup> This means the small hairs of the skin (as Weber remarks) which, with the inhabitants of India, stand erect from delight as well as from fear.

<sup>4</sup> Táránátha reads *kāntam*, lover.

*King.*—Jayasená ! Find out where the Queen Dháriní is, or how she is being solaced in the present painful state of her foot.

*Female door-keeper.*—As the King commands.

[*Exit female door-keeper.*]

*King.*—Friend, what is the state of the lady, your friend ?

*Vidúshaka.*—Pretty much that of a cuckoo in the claws of the cat.

*King (despondently).*—What do you mean ?

*Vidúshaka.*— Indeed the wretched girl has been thrown into the subterranean store-house as if into the mouth of death, by order of that fiery-eyed one.<sup>1</sup>

*King.*—No doubt, because she heard of her meeting with me.

*Vidúshaka.*—Of course.

*King.*—Gautama ! who was such an enemy of mine as to make the Queen angry ?

*Vidúshaka.*—Listen, Sir ! The *Parivrājikā* tells me, as a fact, that yesterday the Lady Irávatí went to ask after the health of the Queen, whose foot is disabled with pain. Thereupon she was asked by the Queen “ Why have I not seen you the beloved one lately ? ” She answered, “ This is either an affront or an empty form, since you ask the question knowing all the time, that the title of ‘ the beloved one ’ belongs to your maid-servant.”<sup>2</sup>

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<sup>1</sup> The enraged Queen is compared to a cat with reddish-brown eyes.

<sup>2</sup> I have followed Shankar Pandit in this translation. Tárá-nátha reads the Prákrit equivalent of *him átmano' pyanalan-krito hridayajano vallabha iti? tatastayottámyantyá mantri-*

*King*.—Alas! this statement makes the Queen suspect Málaviká even without distinct mention of her.

*Vidúshaka*. — Then she being pressed informed the Queen with regard to your misdemeanour.

*King*.—Ah! The unforgiving character of the lady! Tell me what happened next.

*Vidúshaka*.—What happened next! Why Málaviká and Vakulávaliká, with fetters on them, are enjoying a residence in the infernal regions where a ray of the sun is never seen, like two snake-maidens.<sup>1</sup>

*King*.—Alas! The sweet-voiced cuckoo and the bee, the companions of the unfolded mango-bud, have been driven into the trunk by unseasonable rain, accompanied by a strong east-wind. Friend, can there be an opening here for any stratagem?

*Vidúshaka*.—How can there be? For Mádhaviká, who presides over the store-house, received this order from the Queen, "you are not to let out that baggage of a Málaviká, until you see the seal of my ring."<sup>2</sup>

*King* (*sighing*).—Friend! What remedy can we adopt in this matter?

*tam kuto vopachāraṇ yatparijane sanhrāntam vallabhatram jñāsyatīti*. This seems to mean, "is a beloved person unadorned dear even to herself (then why are you not properly adorned)? Then she being distressed said—Why should such a person adorn herself when she must learn that the affection which ought to be hers has been diverted on to a slave?"

<sup>1</sup> The maidens of the Nága race are, according to Shankar Pandit, distinguished for their beauty.

<sup>2</sup> It is clear that the head Queen exercised in some departments an amount of authority that would have delighted the soul of Mr. J. S. Mill.

*Vidūshaka* (reflecting).—There is an expedient even here.

*King*.—Of what kind?

*Vidūshaka* (looking round).—Some one may be listening to our conversation unseen. So I will whisper it in your ear (embracing him, and whispering in his ear). This is what I intend.

*King*.—Happily conceived! let it be put in execution, and may it be successful.

*Female door-keeper* (entering).—King! The Queen is reclining upon a couch exposed to a free current of air, with her foot covered with red sandal-wood<sup>1</sup> and held in the hands of her maids, being amused with stories by the *Parivrājikā*.

*King*.—This is an appropriate occasion for me to visit her.

*Vidūshaka*.—Then go, sir. In the meanwhile I will provide myself with some present that I may not approach the Queen empty-handed.

*King*.—Before you go, inform Jayasenā of our plan.

*Vidūshaka* (whispers in her ear).—This it is, my good lady.

*King*.—Jayasenā! Show me the way to the couch where the Queen is reclining in the open air.

*Then are discovered the Queen reclining upon a couch, and the Parivrājikā with the attendants in order of precedence.*

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<sup>1</sup> Bollensen and Tāránátha have the Prákrit equivalent of *raktachandanavārinā*, which Bollensen interprets oil of red sandal-wood.



Queen.—Revered Madam! The plot of the story is exceedingly interesting. What happened next?

*Parivrājikā (with a meaning look).*—From this point I will resume it afterwards. His Majesty the King has arrived.

Queen.—Ah! my husband! (*She endeavours to stand up.*)

King.—Stop! Stop! Do not distress yourself to show respect to me. You ought not, oh soft-voiced one, to give pain to your foot unused to the absence of anklets,<sup>1</sup> which is resting on the golden footstool,—and to me at the same time.

*Parivrājikā.*—Victory to the King!

Queen.—Victory to my husband.

King (*inclining reverently to the Parivrājikā and sitting down*).—Queen! Is the pain now endurable?

Queen.—Thank you, there is some improvement now. *Enter the Vidiśhaka in a state of alarm, with his finger tied up with his sacrificial cord.*

*Vidiśhaka.*—Alas! Alas! I have been bitten by a snake.

*All of them are horrified.*

King.—Alas! Where have you been wandering?

*Vidiśhaka.*—I went to the pleasure-grove to gather the customary<sup>2</sup> bouquet, because I was about to visit the Queen—save me! save me!

<sup>1</sup> The foot is, as Shankar Pandit says, so uncomfortable that the Queen has laid aside her anklets which are scarcely ever taken off.

<sup>2</sup> Shankar Pandit says, required by the custom of the good *Āchāra=ṣishtāchāra*." I think the English word "customary"

*Queen.*—Alas ! Alas ! I have become the cause of a Bráhmaṇ's life being in jeopardy.

*Vidúshaka.*—Then, as I stretched out my hand to pluck a cluster of Aṣoka-flowers, Death in the form of a snake came out of the trunk and bit me on the finger. Here, indeed, are the two marks of the teeth. (*He shows them the bite.*)

*Parivrājiká.*—The best remedy for that is said to be excision of the bitten part ; let that remedy be adopted in this case. The excision of the bite, or its cauterization, or the letting of blood from the wound ;<sup>1</sup> these are the prescribed expedients for saving the lives of men who are bitten by snakes, but they must be employed immediately.

*King.*—Now it is time for the poison-doctors to do their work. Jayasená, let Dhruvasiddhi be quickly brought.

*Door-keeper.*—As the king commands.

[*Exit Door-keeper.*

*Vidúshaka.*—Alas ! I am seized by cruel death.

*King.*—Do not be alarmed. A bite may sometimes be free from venom.

*Vidúshaka.*—How can I help fearing ? My limbs are convulsed.

*He pretends that the poison is beginning to take effect.*

(*Queen advancing.*)—Alas ! Alas ! A most calamitous snake-bite !<sup>2</sup> Support him ! Support him !

expresses this idea. It was proper to take flowers with one when approaching a god or great personage.

<sup>1</sup> Tāránátha reads *kshatasýáráktamokshanam*, which he explains as the complete draining of blood of the wounded part.

<sup>2</sup> Kátayavema explains *viáreṇa* as *visháreṇa*. Tāránátha takes it to mean *viháreṇa*. So does Bollensen and thinks

(The attendants support him in a state of great trepidation.)

*Vidúshaka* (looking towards the King).—Ah ! I have been your dear companion from childhood : take that into consideration<sup>1</sup> and undertake the maintenance and protection of my sonless mother.

*King*.—Do not be afraid. The doctor will cure you in a moment. Be calm.

*Enter Door-keeper.*

*Door-keeper*.—King ! Dhruvasiddhi desires that Gautama be brought to him.

*King*.—Then cause him to be carried by the Chamberlain into the presence of the doctor.

*Door-keeper*.—Very well.

*Vidúshaka* (looking towards the Queen).—Lady ! Whether I live or die, pardon all the faults that I may have committed against thee to oblige the King.

*Queen*.—May you live to a good old age.

[*Exeunt Vidúshaka and Door-keeper.*]

*King*.—The poor fellow is naturally timid. Besides, I believe that Dhruvasiddhi<sup>2</sup> will be successful in curing him, since he is rightly named the “infallible doctor.”

*Enter Door-keeper.*

*Door-keeper*.—Victory to the King ! Dhruvasiddhi

*daṃsidam* stands for *darṣitam*. He translates “An aggravation of the symptoms shows itself. He is getting worse.”

<sup>1</sup> Bollensen and Tāránátha read *avidreṇa*. The former explains it as *avichāreṇa* without delay ; the latter as *avikāreṇa*, without neglect, even if I die.

<sup>2</sup> The word Dhruvasiddhi means, “one whose success is certain.”

asserts that something with the image of a snake on it must be endowed with the power of counteracting poison by means of the ceremony called *Udakumbhavidhāna*.<sup>1</sup> So he orders that something with the image of a snake on it be brought.

*Queen*.—Here is a ring with a snake on the stone. Afterwards give it back into my hand (*with these words she gives it to the door-keeper*).

*King*.—Jayasená! When the business is done, bring the healing talisman <sup>2</sup> back quickly.

*Door-keeper*.—As the King commands.

[*Exit Door-keeper*.]

*Parivrājikā*.—My heart tells me, Gautama is free from the effects of poison.

*King*.—So be it.

*Door-keeper* (*entering*). Victory to the King! The violence of the poison has ceased, and Gautama has in a moment become as well again as ever.

*Queen*.—It is a great blessing that I am clear of blame.<sup>3</sup>

<sup>1</sup> I think Shankar Pandit, though he adopts Kāṭyavama's reading in his second edition, really prefers that given in his first edition *udakumbhavihāne sappamudiam kampi anneriadutti*, let something having the image of a snake on it be obtained for the purpose of performing the *Udakumbhavidhāna*, that is to say, the enchanting of water, placed in a jar, by means of *mantras* and other ceremonies. The enchanted water would then be sprinkled on the bite.

<sup>2</sup> I have taken *pratipatti* to mean instrument. Tārānātha takes it to mean—to the proper place, *i.e.*, into the Queen's possession. I borrow the phrase, "the business is done" from Shankar Pandit. It has, of course, a double meaning.

<sup>3</sup> *i.e.*, of the guilt of having been indirectly the cause of the death of a Brāhman.

*Door-keeper.*—But this Minister Váhatava sends the following message. There are many of the King's affairs which I should like to talk over with him. Therefore I beg to be favoured with an interview.

*Queen.*—Go, my husband, and may you be successful in your affairs.<sup>1</sup>

*King.*—Queen, this place is exposed to the sun, and cold treatment is recommended as best for this complaint; therefore let your couch be removed to another spot.

*Queen.*—Come, my girls, carry out the King's orders.

*Attendants.*—Very well,

[*Exeunt Queen, the Parivrājikā and attendants.*]

*King.*—Jayasená, lead me to the pleasure-grounds by a secret path.

*Jayasená.*—Let the King come this way.

*King.*—Jayasená, has Gautama accomplished his purpose?

*Jayasená.*—Certainly.

*King.*—Though I all along thought the device wonderfully well adapted for effecting our object, my heart was doubtful about the result, and timidly apprehensive.

*Enter Vidúshaka.*

*Vidúshaka.*—Victory to the King! Your Majesty's auspicious affairs have turned out prosperously.

*King.*—Jayasená, do you also return to your duties.

*Jayasená.*—As the King commands.

[*Exit Jayasená.*]

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<sup>1</sup> The audience, of course, understand that the affairs are really love affairs.

*King.*—My friend, Mádhaviká is a bit of a vixen. Did she not hesitate at all ?

*Vidúshaka.*—How could any one possibly hesitate after seeing the Queen's signet ring ?

*King.*—I do not speak with reference to the signet ring. But she naturally ought to have asked what was the cause of the liberation of those two prisoners in that way, and why the Queen passed over all her own servants and commissioned you to take the message.

*Vidúshaka.*—Of course, I was asked these questions. But with my usual presence of mind I answered :—  
 “The King has been told by the astrologers that his  
 “star is threatened with misfortune, and that therefore  
 “he had better release all the prisoners in his kingdom.  
 “When the Queen Dháriní heard this, she wishing to  
 “spare Irávatí's feelings ordered me to release the pri-  
 “soners and give out that the King wanted them set at  
 “liberty.” Thereupon Mádhaviká granted my request,  
 saying that all was as it should be.

*King (embracing the Vidúshaka).*—Friend, I see that you love me. For not only by force of intellect does one see how to forward the interests of one's friends, the narrow path which leads to the attainment of success is discovered by affection also.

*Vidúshaka.*—Let your Highness make haste. I put Málaviká with her friend in the lake summer-house<sup>1</sup> and came immediately to meet you.

*King.*—I will go and welcome her there. Go on in front.

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A pleasure-house, probably so called from some ponds of water being attached to it. (S.P.P.)



*Vidūshaka*.—Come, Sir, here is the lake summer-house.

*King (anxiously)*.—Here comes Chandrikā, the maid of your friend<sup>1</sup> Irāvati, with her hands engaged in gathering flowers. Let us slip this way a minute and hide behind the wall.

*Vidūshaka*.—Thieves and lovers must avoid the moonlight.<sup>2</sup> (*Both do as the King said.*)

*King*.—Gautama! Do you suppose your friend is awaiting me? Come, let us go to this window, and look in. (*They stand looking in.*)

*Then are discovered Málavikā and Vakulávalikā.*

*Vakulávalikā*.—Come now, prostrate yourself before the King.<sup>3</sup>

*King*.—I guess Vakulávalikā is showing her my picture.

*Málavikā (joyfully)*.—I salute your Majesty. (*Looking at the door, with a melancholy expression.*) Alas! you are deceiving me.

*King*.—My friend, I am delighted with the lady's joy and despondency both. For the lovely-faced one's face presented in a moment the two appearances of the lotus, that which it wears when the sun is rising, and that which it assumes when he is setting.

<sup>1</sup> All the King's wives and beloved objects are thus called with reference to the *Vidūshaka*.

<sup>2</sup> As being "contraria furtis." Chandrikā, the name of the maid, means "moonlight." The pun is sufficiently obvious.

<sup>3</sup> A picture of him was hung up in the summer-house. *Tárá-nátha* puts into the mouth of Málavikā *namaste yaḥ pára-vataḥ prīṣhtataḥ drīṣyate*, honour to thee who art ever in my thoughts.

*Vakulāvalikā*.—Surely here is the King in a picture.

*Both (prostrating themselves before the picture)*.—Victory, victory to the King !

*Mālavikā*.—Ha ! Before, when I was standing face to face with the King himself, I was not as completely satisfied with beholding his beauty as I am now. I have now looked on him attentively in the picture.<sup>1</sup>

*Vidūshaka*.—Did you hear ? The lady says that you look much better in the picture than you did when she saw you in bodily presence.<sup>2</sup> To no purpose do you wear the pride of youth as a casket encloses a gem.

*King*.—My friend, women, though full of curiosity, are naturally bashful. Observe ; though they desire to study completely the features of men they have an interview with for the first time, still the almond-eyed ones do not allow their gaze to fall full upon the beloved objects.

*Mālavikā*.—Who is this with face slightly averted, that the King is looking at with an affectionate glance ?

*Vakulāvalikā*.—Surely, this is Irāvati at his side.

*Mālavikā*.—Friend, he seems to me rather rude to neglect all the Queens, and rivet his gaze on her face alone.

*Vakulāvalikā (to herself)*.—So she treats the King's picture as if it were the original, and exhibits jealousy

<sup>1</sup> Bollensen reads the Prākṛit equivalent of *tasmin sambhramo sthātā bhartā rūpa darganena na tathā vitrishnāsmi yathādyā mayā bhāvito vitrishṇa dargano rājā*. The King has had a more satisfactory look at myself than I have had at his picture owing to my excitement.

<sup>2</sup> Bollensen reads *atrabhavatī trayā yathā drishṭā tathā na drishṭo bhavān*. You had a much better look at her than she has had at you.

towards it. Good! I will have some fun out of her.  
(*Aloud*) She is the King's favourite wife.

*Málaviká*.—Then why do I give myself any trouble now? (*She turns away pettishly.*)

*King*.—Look, my friend, at the face of your friend *Málaviká*. As she turned away angrily from this quarter her face, the frontal mark of which was channelled by her frowns, and the lower lip of which was quivering, she seemed to exhibit the coquettish expression which was taught her by her instructor as appropriate in fits of anger on account of the fault of a lover.

*Vidúshaka*.—Be prepared now to propitiate her.

*Málaviká*.—Here too is the noble Gautama, shewing her respect. (*She again shows a desire to look in another direction.*)

*Vakulávaliká* (*preventing Málaviká from so doing*).—Surely you are not angry now.

*Málaviká*.—If you think I am going to be angry for long, I hereby recall my anger.

*King* (*entering*).—Oh lotus-eyed one, why art thou angry with me on account of an action represented in a picture? Surely I am here in presence of thee, a slave devoted to thee alone.

*Vakulávaliká* —Victory to the King!

*Málaviká* (*to herself*).—What? did I show anger towards the king's portrait? (*With bashful face folds her hands in a suppliant attitude.*)

*The King appears to be distracted with love.*

*Vidúshaka*.—Why do you seem so apathetic?

*King*.—Because your friend is so untrustworthy.

*Vidúshaka*.—Do you distrust the lady so much?

*King*.—Listen ! She appears in a dream directly in front of my eyes, and immediately vanishes ; when she has come within the grasp of my arms, she suddenly darts forth again, though she is a weak woman ;<sup>1</sup> how can my mind be made by the mere delusion of a union to repose any trust in her while I am thus afflicted with the pain of love ?<sup>2</sup>

*Vakulāvalikā*.—Friend, often has the King been deceived, so now show yourself a person to be trusted.

*Mālavikā*.—But, my friend, I, unlucky woman that I am, found union with the King hard to obtain even in a dream.

*Vakulāvalikā*.—King, give her an answer.

*King*.—What is the use of giving her an answer ? I have given myself to your friend in presence of the fire of love ; I am not her master, but her servant in secret.

*Vakulāvalikā*.—I am highly honoured by this favourable answer.

*Vidūshaka* (*walking round with an air of agitation*).—*Vakulāvalikā* ! Here is a deer coming to browse upon the shoots of the young *Açoka*-tree, let us therefore drive it off.

*Vakulāvalikā*.—Very well. (*She starts off*.)

*King*.—You must be on the lookout to guard us also.

*Vidūshaka*.—This also is a duty imposed on Gautama.

*Vakulāvalikā*.—Noble Gautama, I will remain in some lurking-place, do you guard the door.

<sup>1</sup> *Abalā* means "weak" and also "a woman." The pun, as Shankar Pandit observes, is apparent enough.

Literally, the mind-born one.

*Vidūshaka*.—That is quite proper.

[*Exit Vakulāvalikā*.]

In the meanwhile I will lie down upon this crystal slab. Oh! how pleasant to the feel is this delicious stone. (*He falls asleep*.)

*Mālavikā* looks bashful.

*King*.—Dismiss your bashfulness, Oh beautiful one, with regard to me who have been so long devoted to thee; I have become like the Mango-tree; do thou assume the part of the Atimukta creeper.

*Mālavikā*.—Through fear of the Queen I cannot do what my heart approves.

*King*.—Oh! there is no ground for fear.

*Mālavikā*.—The King, who is now so fearless, has been seen by me in much the same state as myself on beholding the Queen.

*King*.—Politeness indeed, Oh, Bimba-lipped one, is an invariable characteristic<sup>1</sup> of the descendants of Bimbaka; nevertheless such life as I possess, Oh almond-eyed one, is entirely dependent upon the hope of thy favour.

*Enter Irāvati and Nipunikā*.

*Irāvati*.—Nipunikā, my girl, did Chandrikā really tell you that she saw the noble Gautama alone on the terrace of the lake summer-house?

*Nipunikā*.—Otherwise I should not have dared to tell your Highness so.

*Irāvati*.—Then let us go there in order to enquire

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<sup>1</sup> *Kulavrata*, a family custom handed down from generation to generation, such as the celebration of a festival in honour of any deity on a particular day annually. Bimbaka was the name of one of the forefathers of Agnimitra. (S.P.P.)

after the health of my husband's dear friend rescued from imminent peril, and——

*Nipuniká.*—Your Highness seems to have something further to say.

*Iravatí.*—And also to apologize to the picture of the King.

*Nipuniká.*—Why do you not endeavour to propitiate the King himself?

*Iravatí.*—Silly girl, a husband whose heart is devoted to another is no better than the picture of a husband. My present object is only to atone for my want of proper respect.

*Nipuniká.*—This way, your Highness.

(*They walk round.*)

*Enter a Female Servant.*

*Servant.*—Victory to your Highness!

The Queen<sup>1</sup> says :—"This is not a proper occasion for me to show jealousy, and it was only in order to increase the great respect in which you are held that I put Málaviká in fetters together with her friend ; if you give me leave I will intercede with the King on your behalf. Let me know your wish."

*Iravatí.*—Nágariká, give the Queen this message from me. Who am I that I should commission the Queen to execute my wishes ? She has shewn great condescension towards me in punishing her attendants. What other person in the world honours me with favourable notice ?

*Servant.*—I will do so.

[*Exit.*

*Nipuniká* (*walking round and looking*).—Your

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<sup>1</sup> That is, the head Queen, Dháriní.



Highness, here is Gautama reclining in perfect confidence on the threshold of the lake summer-house, and sleeping like an ox in the market.<sup>1</sup>

*Irāvati*.—That is ominous. It can hardly be the case, I hope, that any bad effects of the poison still remain.

*Nipunikā*.—The expression of his face is tranquil. Moreover, he has been treated by Dhruvasiddhi. Therefore nothing evil need be suspected.

*Vidūshaka* (beginning to talk in his sleep).—Lady Málavikā —

*Nipunikā*.—Did your Highness hear ? Whose son is this wretch ? The rascal who has always filled his belly with complimentary sweetmeats given by our faction, is now talking in his sleep about Málavikā.

*Vidūshaka* (continues to talk in his sleep).—May you cut out Irāvati !

*Nipunikā*.—This is outrageous. I will hide behind the pillar and frighten with this stick of mine, which is crooked like a snake, this scoundrelly Bráhmaṇ, who is so much afraid of serpents.

*Irāvati*.—Indeed, the treacherous rogue deserves some misfortune.<sup>2</sup>

*Nipunikā* pitches her stick on to the body of the *Vidūshaka*.

<sup>1</sup> The bull here referred to is a *vāsu* or *pol*, who is sacred being let loose as part of some funeral ceremonies. He lives on grain which all consider it good charity to supply to him, and he also helps himself to the grain exposed for sale in shops. He becomes very fat and squats quietly near some shop, and dozes away without fear of being disturbed. (S. P. P.)

<sup>2</sup> Bollensen has *sappadamsanam*, to be bitten by a snake.

*Vidúshaka* (waking up suddenly).—Woe is me ! A snake has fallen upon me.

*King* (rushing up immediately).—Friend do not be afraid, do not be afraid !

*Málaviká* (following him).—Sir, do not rush out so heedlessly, he says there is a snake there.

*Irávati*.—Alas ! Alas ! Here is the King running out of the house.

*Vidúshaka* (laughing).—What ! is this only a stick ? I think, however, that I have received the just reward of my presumption in imitating the bite of a serpent with *ketakí*-thorns.

*Enter Vakulávaliká hurriedly.*<sup>1</sup>

*Vakulávaliká*.—Do not advance, oh King ! In this direction I believe I see a serpent—a serpent crooked in its going.<sup>2</sup>

*Irávati* (advancing towards the King).—Did you find your mid-day meeting as delicious as you expected ?

*All are confused on beholding Irávati.*

*King*.—Darling, this is an extraordinary form of salutation.

*Irávati*.—Allow me also to congratulate you, *Vakulávaliká*, on the way in which you have made good your promise of acting as a go-between.

*Vakulávaliká*.—Let your Highness have compassion on us. Does Indra forget<sup>3</sup> the earth because the frogs croak ?

<sup>1</sup> Literally, tossing aside the stage-curtain.

<sup>2</sup> *Táránátha* observes that *Irávati* is called a serpent on account of the crookedness of her mind.

<sup>3</sup> *Táránátha* reads *smarati* for *vismarati*. "Is it the croaking of the frogs that brings the rain ?" He explains it that the

*Vidúshaka*.—Queen, do not go on in this way. Merely on beholding you the King forgot your previous rejection of his humble prostration, but you refuse to be reconciled even now.

*Irāvati*.—What can I do now that I am angry?

*King*.—You see that “anger without cause” is a part that does not suit you. For, fair one, when did your face without reason pass even for a moment into the power of anger? Tell me, how shall the night have the circle of the moon obscured by Ráhu, except at the appointed time?<sup>1</sup>

*Irāvati*.—The phrase “without cause” was appropriately used by my husband. Now that my good fortune has passed to another, I should make myself ridiculous if I were ever to be angry again.

*King*.—Your notion is a mistaken one. But I so far agree with you that I really see no ground for anger. For it was in obedience to the precept that on festival days attendants ought not to be imprisoned, even if they have committed a fault, that I caused these girls to be

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King's behaviour is the result of his own passion, and has nothing to do with Vakulávaliká's suggestions. Shankar Pandit observes:—“Vakulávaliká means that whatever she and her poor friend Málaviká may have said about the King, that talk would have no more effect upon the King's love to Irāvati than the croaking of frogs has on the love of the cloud for the earth. Bollensen and Kátayavema have *varshitum viramati*, cease to rain on the earth.

<sup>1</sup> *Parvan* the full and change of the moon, and the eighth and fourteenth of each half month (Mouier Williams). Ráhu is supposed to produce eclipses by temporarily swallowing the sun and moon.

set at liberty; and they came to tender me their respectful thanks.

*Iravatī.*—Nipunikā, go and inform the Queen that I have had an instance of the way in which she takes my side.<sup>1</sup>

*Nipunikā.*—Very well.

*Vidūshaka (to himself).*—Alas, a misfortune has happened. The house-pigeon, after escaping from confinement, has fallen into the beak<sup>2</sup> of the kite.

*Enter Nipunikā.*

*Nipunikā.*—Queen, on the way I happened to meet with Mādhavikā, and she informed me that it came about<sup>3</sup> in this way. (*Whispers in the Queen's ear.*)

*Iravatī (to herself).*—I understand it all now. That scoundrelly Brāhman unaided has devised the whole scheme. (*Looking towards the Vidūshaka, aloud.*) This is all the policy of that Minister versed in the treatises on love.

*Vidūshaka.*—Policy! Lady, if I ever read one syllable of policy, may I even forget the *gāyatrī*.<sup>4</sup>

*King (to himself).*—How on earth can I extricate myself from this embarrassing situation?

<sup>1</sup> Shankar Pandit says the passage is to be taken ironically. Iravatī suspected that Dhāriṇī wished to aid the King's intrigue with Mālavikā. Tārānātha reads *ekapakṣhavaditvam*, partiality to one side—and adds *avadhritam me hṛdayam adyeti*, which perhaps means, “my heart is henceforth on its guard.”

<sup>2</sup> Tārānātha reads *viḍālikāyā aloke*—came within sight of the cat.

<sup>3</sup> For *nirvṛttam* Tārānātha reads *nimittam*, i.e., this was the cause.

<sup>4</sup> Tārānātha reads *na atrabhavantam saṃgrito bhareyam*, which means—if I could read a single syllable of policy, I should not be dependent upon the King for support.

*Enter Jayasená in a state of excitement.*

*Jayasená.*—King! the Princess Vasulakshmí, while running after her ball, was terribly frightened by a brown ape, and even now, though sitting on the lap of the Queen, she still trembles like a spray waving in the wind, and does not recover her natural spirits.<sup>1</sup>

*King.*—Alas! children are timid creatures.

*Iravatí (in a state of agitation).*—Let the King hasten to console her. Take care that the distraction which the fright has produced does not increase.

*King.*—I will soon bring her to her senses. (*Walks round rapidly.*)

*Vidúshaka.*—Bravo! brown monkey! You have very skilfully got your caste-fellow<sup>2</sup> out of a nice scrape, (*Exeunt King with his friend, Iravatí, Nipuniká, and the female door-keeper.*)

*Málaviká.*—Alas! my heart trembles when I think of the Queen. I do not know what I shall have to endure next.

*A voice behind the scenes.*

Wonderful! Wonderful! Before the five nights have elapsed from the time of the ceremony, the golden Açoka is covered all over with buds. I will go and inform the Queen.

*Both are delighted on hearing this.*

*Vakulávaliká.*—Let my dear friend take comfort. The Queen is known to keep her promises.

<sup>1</sup> Tāránátha and Bollensen omit *prakṛitīm*. So the passage will mean, "gives no answer."

<sup>2</sup> Tāránátha reads *svapakṣha*, your side. The Vidúshaka looks upon himself as an ape, or the next thing to it.

*Málaviká*.—Well, then, let us follow the keeper of the pleasure-grove close at the heels.

*Vakulávaliká*.—So be it.

[*Exeunt.*]

*Here ends the Fourth Act.*

### ACT V.

*Enter Madhukariká, the female keeper of the garden.*

*Madhukariká*.—I have erected a verandah covered with a roof<sup>1</sup> round the golden Açoka-tree on which the usual ceremony was performed; now let me inform the Queen that I have accomplished her commission (*walking round*). Ah! Destiny ought to take pity on *Málaviká*. And the Queen, who is angry with her, will behold her with a favourable countenance owing to this circumstance of the Açoka's putting forth flowers. I wonder now where the Queen is. Here is *Sárasaka*, the hunch-back that belongs to the Queen's household, coming out of the quadrangle with a kind of leather trunk in his hand, sealed with a lac seal. I will ask him.

(*Enter the Hunch-back as described.*)

(*Going up to him*) *Sárasaka*! where are you going?

*Sárasaka*.—*Madhukariká*, here are gold pieces intended for *Bráhmans* who have acquired sacred lore.<sup>2</sup> I am

<sup>1</sup> *Táránátha* reads *bhittiredikābandha*, which means an altar or ground prepared for sacrificial ceremonies. *Sathkaravidhinā* means, according to the usual method of doing honour to such trees.

<sup>2</sup> *Shankar Pandit* omits the word *anuchiṣṭhāmtānam* in his second edition. It means, according to him, the reciting of *Vedas* or other sacred texts for a certain number of times within a definite period.



therefore going to transfer them to the hands of the reverend chaplain.

*Madhukariká.*—For what reason?

*Sárasaka.*—Ever since the Queen heard that the Prince Vasumitra was appointed by the general<sup>1</sup> to guard the sacrificial horse, she has been bestowing on those worthy of a dole a present of eighteen gold pieces in order to secure him long life.

*Madhukariká.*—That is as it should be. But where is the Queen?

*Sárasaka.*—She is sitting on a throne in the Auspicious Hall,<sup>2</sup> and is listening to a letter sent from the country of Vidarbha by her brother Vírasena, which is being read out by the scribes.

*Madhukariká.*—Well, what is the news about the King of Vidarbha?

*Sárasaka.*—The King of Vidarbha has been reduced to submission by the King's victorious army commanded by Vírasena, and his relation Mádhavasena has been delivered from captivity, accordingly he has sent as a present to the King some valuable waggon-loads of jewels, and some attendants, principally accomplished maidens; he has also despatched an ambassador who is to have an interview with his Highness to-morrow.

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<sup>1</sup> He was the father of Agnimitra, and retained the title of general, having served in that capacity under the last Maurya king whom he deposed, putting his own son upon the throne. (Shankar Pandit.)

<sup>2</sup> Shankar Pandit remarks on the words *mangala-gharæ*. "This refers to a part of the palace set apart for sacred purposes, the apartment, most likely, where the gods were worshipped."

*Madhukariká.*—Go and perform your commission, I for my part will go and see the Queen.

*Here ends the Introductory Scene .*

*Enter the female door-keeper.*

*Door-keeper.*—The Queen<sup>1</sup> has given me the following order :—Inform my husband that I desire to behold in his company the splendour of the flowering of the Açoka-tree. Let me now wait for the King who has gone to the tribunal of justice.

*Two Bards behind the scenes.*

We hail the King who by means of his army tramples upon the heads of his enemies.

*First Bard*—While thou, Oh! bestower of boons, dost delightfully spend the spring in gardens on the banks of the Vidiçá, in which the cuckoos are engaged in uttering pleasing notes, like the comely-limbed god of love, in the meanwhile the enemy of thee, whose army is so mighty, has been caused to bow together with the trees on the banks of the Varadâ, which served as the hooks for fastening thy victorious elephants.<sup>2</sup>

<sup>1</sup> Bollensen and Táránátha insert the Prákrit equivalent of *açoka-satkâra-vyâpṛitayâ*, engaged in honouring the Açoka-tree. No doubt the whole ceremony was a survival of tree-worship.

<sup>2</sup> In the original this is a series of puns : *âttarati* may refer to the name of Kâma's wife : *angarân* may mean having a body, *Ananga* (love) being literally the bodiless one ; *parabhṛitânâm* may mean either cuckoos or dependants (bards, &c.) ; *madhu* may mean spring or pleasure. In *Varadâ*, the name of the river called in our maps Wurdah. and *Varadâ*, giver of boons, the jingle is obvious. *Upadhabulasya* may be translated "of great strength" according to Táránátha.

*Second Bard.*—God-like hero, the victories of both of you over the Krathakaigikas are celebrated in song by sages from pure love of heroism, of thee who by means of thy military forces didst take away the glory of the King of Vidarbha, and of Krishna, who by main force, carried off Rukmini with his four arms strong as clubs.

*Female Door-keeper.*—Here is the King coming in this direction, his setting forth being announced by shouts of victory; I for my part will step a little out of his direct course, and put myself under this arch of the main terrace.

*Enter the King with his friend.*

*King.*—When I consider that union with my beloved is hard to attain, and, on the other hand, now that I have heard that the King of Vidarbha has been subdued by my forces, my heart, like a lotus struck with rain-drops in the full blaze of the sun, suffers pain, and at the same time enjoys pleasure.

*Vidúshaka.*—As far as I am able to see, your Highness will certainly be exceedingly delighted soon.

*King.*—Friend, how can that take place?

*Vidúshaka.*—I hear that that to-day the Queen Dhárinī said to the learned Kauçikī—Reverend Lady, since you pride yourself upon your skill in cosmetic,<sup>1</sup> give a specimen on the person of Málaviká of the style of wedding adornment followed in Vidarbha. Accordingly, Kauçikī has decked out Málaviká in splendid style. The Queen will some day gratify your desire.

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<sup>1</sup> "Art of decoration, which is called cosmetic." Bacon's Advancement of Learning, p. 133, Wright's edition.

*King.*—Friend ! this is indeed quite probable on account of the former actions of Queen Dhárinī, whose continual deferential regard for me<sup>1</sup> renders her free from jealousy.

*Female Door-keeper (coming forward).*—Victory to the King. The Queen sends this message. May my undertaking be rendered successful by the King's condescending to behold the beauty of the flowers of the golden Açoka.

*King.*—Of course the Queen is there.

*Female Door-keeper.*—Undoubtedly. Having dismissed the ladies of the harem, who have been gratified by being honoured in accordance with their merits,<sup>2</sup> she is waiting for the King, accompanied by her own personal attendants, headed by Málaviká.

*King (delighted, looking at the Vidúshaka).*—Jaya-sená, go on in front.

*Female Door-keeper.*—This way, this way, your Majesty.

*They all walk round.*

*Vidúshaka (looking about).*—My friend the spring seems to be almost past his youth in the pleasure-grove.

*King.*—Your remark is quite true. The youth of the spring in which the Kuravaka flowers are scattered here and there on the outer side of the tree, in which the

<sup>1</sup> Literally, the following of deference towards me, the always squaring her conduct in accordance with my wishes.

<sup>2</sup> Táránátha reads *yathátava samnána sukhā*—She has provided for your having a flattering and agreeable reception. She has dismissed, &c.

mango-tree is weighed down<sup>1</sup> with the burden of its fruits, now approaching its termination, fills the minds with regretful thoughts.

*Vidūshaka*.—Lo, here is that golden Açoka which seems to be decked with clusters of flowers as with ornaments. Look at it !

*King*.—Indeed, this tree was right in delaying to produce flowers. For it now displays an unrivalled splendour of blossom. Look ! The flowers<sup>2</sup> from all the Açoka trees that first exhibited the power of spring, have, as it were, been transferred to this, now that its longing has been satisfied.<sup>3</sup>

*Vidūshaka*.—Come, be of good cheer ! Though we are approaching near, Dhárinī permits Málaviká to stand close by her.

*King*.—Look, friend, the Queen is rising up at my approach, respectfully waited upon by my beloved, like the earth attended by the good fortune of kings, wanting only the lotus-fan.<sup>4</sup>

<sup>1</sup> Táránátha reads *bhidyamāna*, "split." Another reading is *bhajyamāna* "broken."

<sup>2</sup> For *kusumāni* flowers Táránátha reads *mukulāni* buds, and for *tarínām* trees, *latánām* creepers.

<sup>3</sup> i.e., by contact with the foot of Málaviká.

<sup>4</sup> i.e., nothing was wanting but the lotus-fan to make Málaviká resemble Lakshmí. Táránátha reads *vistrita*, having a broad lotus-fan, and *anutthitá*, having Málaviká rising after her. He compares *anvāsitam Arundhatyá* without giving the source of the quotation. It is, of course, to be found in Raghuvaṇṣa, I., 56.

*Then are discovered Dhārīni, Málaviká, the Parivrājiká, and attendants in order of rank.*

*Málaviká.*—I know the reason of my festal attire.<sup>1</sup> Nevertheless, my heart trembles like water in the leaf of a lotus. Moreover, my left eye throbs.<sup>2</sup>

*Vidúshaka.*—Ah! undoubtedly the Lady Málaviká looks exceedingly splendid in this wedding dress.

*King.*—I see her decorated with ornaments. Clothed in a short silk dress, and with scanty ornaments, she seems to me like a night in the month Chaitra; when the moon is about to rise, with the lunar mansions free from mists.

*Queen (advancing towards him).*—Victory to my husband!

*Vidúshaka.*—May your Highness be prosperous.

*Parivrājiká.*—May the King be victorious.

*King.*—Reverend Lady, I salute thee.

*Parivrājiká.*—May you have the success you desire.

*Queen (smiling).*—Husband, I have turned this Açoka-tree into a bower whither you may resort with the young ladies of your harem.<sup>3</sup>

*Vidúshaka.*—Come, my friend, a great favour has been conferred upon you.

*King (with an expression of bashfulness, walking round the Açoka-tree).*—This Açoka-tree really deserves to be

<sup>1</sup> Namely, the fact that the Açoka-tree put forth blossoms within five days after it had been touched by her foot.

<sup>2</sup> A sign (in women) of approaching union with the beloved.

<sup>3</sup> Shankar Pandit observes that here is an occult reference to Málaviká.



made by the Queen the object of such favours, as it showed contempt for the command of the goddess of vernal beauty, and testified its respect for your exertions by bursting into flower.

*Vidūshaka*.—Come, be confident, and look at this blooming young——

*Queen*.—What lady?

*Vidūshaka*.—I refer to the splendour of the golden Aśoka's flowers.

*All sit down.*

*King (looking at Málaviká, to himself)*.—Alas! I am at present separated though near.

I am like the bird named Chakraváka,<sup>1</sup> my dear one is like its mate; Dhárinī, who does not permit our union, is like the night.<sup>2</sup>

*Enter Chamberlain.*

*Chamberlain*.—Victory to the King! The Minister sends word by me that in that present sent from the country of Vidarbha were included two accomplished maidens, who were not introduced at first because they represented themselves to be fatigued with the journey. At present they are in a fit state to appear before the King; may he therefore be pleased to issue an order upon the subject.

*King*.—Introduce them.

*Chamberlain*.—As the King commands. (*He goes out and returns with them.*) This way, this way, young ladies.

<sup>1</sup> Literally, part of a chariot, *i.e.*, *chakra*, wheel. The bird is the *Anas Casarca*, commonly called Brahmany Duck.

<sup>2</sup> During which these birds remain apart.

*First Maiden (aside).*—Ah Rajaniká ! My inner self rejoices on entering this splendid court.

*Second Maiden.*—Jyotsniká ! I have exactly the same feeling. You know well that there is a proverbial saying to the effect that the state of the heart foretells approaching joy or sorrow.

*First Maiden.*—I hope we may find it true on the present occasion.

*Chamberlain.*—Here stands the King with the Queen. Advance ladies.

*Both advance.*

*Málaviká and the Parivrājiká, seeing these two attendants, interchange glances.*

*Both the Maidens (prostrating themselves).*—Victory to the King ! Victory to the Queen !

*King.*—Welcome to you ! Sit down here.

*Both sit down.*

*King.*—Ladies, to what accomplishment do you devote yourselves ?<sup>1</sup>

*Both.*—We are well versed in music.

*King.*—Queen, take one of these ladies.

*Queen.*—Málaviká, look this way ! Which would you like to have to accompany you in singing ?

*Both (looking at Málaviká).*—Ah ! The Princess ! (*They prostrate themselves and weep with her.*)

*All look on bewildered.*

*King.*—Why, who are you, and who is this lady ?

*Both.*—King, this is our Princess.

*King.*—What do you mean ?

---

<sup>1</sup> The reading *abhinivṛte* means—in what accomplishment are you trained ?

*Both.*—Listen King! This is Málaviká, the younger sister of the Prince Mádhasena, who was rescued from prison by you, having subdued with your victorious armies the King of Vidarbha.

*Queen.*—Alas! So she is a Princess. I have in fact been defiling sandal-wood by having it made into shoes.<sup>1</sup>

*King.*—Then how was the lady reduced to her present state?

*Málaviká.*—(*Sighing, to herself.*) By the appointment of destiny.

*Second Maiden.*—Let the King listen. When our Prince Mádhasena came into the power of his kinsman, this lady was secretly carried off by his Minister the noble Sumati, attendants like us being left behind.

*King.*—I have heard this before. What happened next?

*Both.*—This is all we can tell. We do not know what happened afterwards.

*Parivrājiká.*—What happened afterwards, I, wretched woman that I am, will now relate.

*Both.*—Princess! The voice which we hear seems to be that of the noble Kauçiki.

*Málaviká.*—It is indeed she.

*Both.*—It is difficult to distinguish the noble Kauçiki in the dress of an ascetic. We two salute the revered lady.

*The Parivrājiká.*—Happiness to you both.

*King.*—What! Are these friends of yours?

*Parivrājiká.*—Certainly.

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<sup>1</sup> *Pādúkāpaḍeṣa*, the reading of Táránátha's edition, means literally "on the pretence that it was a slipper."

*Vidhūshaka*.—Then immediately tell us the rest of Málaviká's adventures.

*Parivrājikā*.—(*With emotion*.) Listen then. Know that Mádhasena's Minister Sumati was my elder brother.

*King*.—We understand. Pray proceed.

*Parivrājikā*.—He carried off together with me this lady, whose brother was reduced to such a condition, and, with the intention of marrying her to your Highness, associated himself with a caravan that was going to the Vaidiçá<sup>1</sup> country.

*King*.—And then?

*Parivrājikā*.—And at the end of a day's journey those merchants, being exhausted with the toil of the march, encamped in a forest to rest.

*King*.—What next?

*Parivrājikā*.—Then there appeared, striking terror by its first onset, a yelling host of brigands, whose breasts were crossed by the quiver-strap, wearing plumes of the tail-feathers of peacocks, that hung down to their ears,<sup>2</sup> bow in hand.

*Málavikā shews signs of fear*.

*Vidhūshaka*.—Do not be afraid, the Reverend Lady is speaking of something that is past and gone.

*King*.—Then what happened?

*Parivrājikā*.—Then those warriors<sup>3</sup> who had been

<sup>1</sup> The country in which Vidiçá was a city. Táránátha reads *Vidiçá-gáminam*, i.e., going to Vidiçá.

<sup>2</sup> Táránátha reads *ápārshnilambi*, hanging down to their heels.

<sup>3</sup> Táránátha gives *mugdhayodháraḥ*, worthless warriors; and *báddháyudhāḥ*, having taken up arms, in brackets, as an alternative reading.

engaged by the leader of the caravan, after joining battle for a moment with the robbers, were put to flight by them.

*King.*—Reverend Lady, the sequel which we have now to hear is, I know, tragic.

*Parivrājikā.*—Then that brother of mine, endeavouring to rescue in calamity this lady, who was terrified at the onslaught of the enemy,—my brother, I say, who was so devoted to his lord, paid with his dear life his debt to his lord.

*First Maiden.*—Alas! Sumati has been killed.

*Second Maiden.*—That is, of course, the cause why this condition has befallen the Princess.

*The Parivrājikā sheds tears.*

*King.*—This is the lot of mortals<sup>1</sup> in this transient life. You must not lament for your brother, who shewed that he had not eaten his master's salt to no purpose.<sup>2</sup>

*Parivrājikā.*—Then I fainted, and by the time I had recovered consciousness this lady was out of sight.

*King.*—Terrible are the sufferings which this revered lady has had to undergo.

*Parivrājikā.*—Then I burned the body of my brother, and as the sorrow of my widowhood was renewed, I came into your country and assumed these two red garments.<sup>3</sup>

<sup>1</sup> For *tanubhritām*, Tārānātha reads *tanutyajām*, "of brave men."

<sup>2</sup> Literally, who made the food that his master had given him bear fruit.

<sup>3</sup> The dress of a wandering Buddhist mendicant. So the Buddhist mendicant in the 8th Act of the *Mrichohhakati* is represented as clothed in a red garment. (P. 241, Calcutta edition.) The colour is really a yellowish brown, as Shankar Pandit points out.

*King*.—This way of life is a suitable one for pious people. What happened next?

*Parivrājikā*.—Then this lady came from the power of the foresters into that of Vīrasena, and was sent by Vīrasena to the Queen, and so was again seen by me when I obtained admission into the Queen's palace. This is the end of my tale.

*Málavikā (to herself)*.—I wonder what the King will say now.

*King*.—Alas! calamities bring humiliation. For this lady having a right to the title of Queen has been treated like a slave, which is much the same as if one were to use a garment of woven silk for the purposes of a bathing-cloth.

*Dhárinī*.—Reverend Lady! You did wrong in not telling me that Málavikā was of noble birth.

*Parivrājikā*.—Heaven forefend!<sup>1</sup> I had a good reason for adopting concealment.<sup>2</sup>

*Dhárinī*.—What was that reason?

*Parivrājikā*.—This lady, while her father was still alive, was told in my presence by a certain infallible divine person,<sup>3</sup> who had assumed a mortal

<sup>1</sup> The Queen's speech is of evil omen, as implying that the issue of the whole matter would be unfortunate.

<sup>2</sup> Tārānātha reads *nairghṛīyam*, pitilessness, cruelty, (*grausamkeit*, Weber). *Nairbhṛīyam* is given by Monier Williams as "modesty," "humility." But it ought also to mean "concealment."

<sup>3</sup> Shankar Pandit, whose translation I have here followed, remarks that "a Sādhu is one who by holy works and abstinence from all worldly concerns has acquired supernatural powers—one in short, who is a divine person. Persons like



form,<sup>1</sup> that she would have to endure for one year only the position of a slave, and would then obtain a husband of equal rank. Seeing that that sure prophecy with respect to her was being fulfilled by her continuing in your service, I waited for the appointed time, and I believe I acted rightly.

*King.*—You did right to wait patiently.<sup>2</sup>

*Enter Chamberlain.*

*Chamberlain.*—King! The Minister sends the following message, which I was prevented from delivering before by another matter arising; “We have considered what ought to be done with reference to Vidarbha, I should like now to hear the King’s opinion.”

*King.*—Maudgalya, I wish to establish the two cousins Yajnasena and Mádhavasena as joint rulers: let them rule separate divisions, the north and south banks of the Varadā, as the moon and sun<sup>3</sup> between them rule the night and day.

*Chamberlain.*—King! I will announce this decision to the Council of Ministers.

*The King expresses his consent by a movement of his finger.*  
[*Exit Chamberlain.*]

---

Kabíra, Rámadása, Tukáráma, and others of more modern ages are popularly called Sádhus.”

<sup>1</sup> Táránátha reads *devayátráगतena givádeçakena sádhuṇá*, by a fortune-telling ascetic who had come to an idol procession. Shankar Pandit explains *lokayátrá* as “the fair or show of this life.”

<sup>2</sup> Bollensen explains *upekshá*, as respect for the counsel of the seer.

<sup>3</sup> “The cold-rayed one and the warm-rayed one” is a more literal translation.

*First Maiden (aside to Málaviká).*—Princess, I congratulate you on the fact that the Prince will be established in half of the kingdom.

*Málaviká*—I ought to think it a great matter that he has been rescued from mortal peril.

*Enter Chamberlain.*

*Chamberlain.*—Victory to the King! The Minister sends this message to his Sovereign. The King's idea is most happy. This is also the view of the Ministers. Those two kings,<sup>1</sup> upbearing the fortune of their superior lord divided between them, as the horses upbear the yoke of the charioteer, will remain firm in their allegiance to thee, not being distracted by mutual attacks.

*King.*—Tell the Council then to send the General Vírasena written instructions to this effect.

*Chamberlain.*—I will do so.

*(Exit Chamberlain. He enters again with a letter accompanied by a present.)*

The King's order has been performed. But this letter has just arrived from the Commander-in-Chief, King Pushpamitra, together with a present.<sup>2</sup> Let the King look at it.

*The King quickly advancing puts the present in a respectful manner upon his head, and hands it to the attendants, and then pretends to open the letter.*

*Queen.*—Ah! my heart is fixed on the contents of

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<sup>1</sup> Táránátha reads *te nripate nideṣe* in allegiance to thee, oh King!

<sup>2</sup> Táránátha reads *sottartiyaprābhṛitako*, together with the present of a cloak.

that letter. I shall hear, after news of the health of my father-in-law, how Vasumitra has been going on. The Commander-in-Chief has appointed my son to an office of trust.<sup>1</sup>

*King (sitting down proceeds to read).*—May it be well with thee! From the sacrificial enclosure the Commander-in-Chief Pushpamitra sends this message to his son Agnimitra, who is in the territory of Vidiçá, affectionately embracing him. Be it known unto thee that I, having been consecrated for the Rájasúya sacrifice, let loose free from all check or curb a horse which was to be brought back after a year, appointing Vasumitra as its defender, girt with a guard of a hundred Rájputa. This very horse wandering on the right bank of the Indus was claimed by a cavalry squadron of the Yavanas. Then there was a fierce struggle between the two hosts.

*(The Queen exhibits signs of despondency.)* What! did such an encounter actually take place? *(he proceeds to read the rest)*. Then Vasumitra, the mighty bowman, having overcome his foes, rescued my excellent horse, which they were endeavouring to carry off by force.

*Queen.*—Now my heart has a weight lifted off it.

*King (reading the rest of the letter).*—Accordingly, I will now sacrifice, having had my horse brought back to me by my grand-son, even as Amçumat brought back the horse to Sagara. Therefore, you must dismiss anger from your mind, and without delay come with my daughters-in-law to behold the sacrifice.

---

<sup>1</sup> Táránátha reads *atibhāre*, too difficult a duty.

*Parivrājikā*.—I congratulate the royal couple on being exalted by the triumph of their son (*looking towards the Queen*). By your husband you have been placed at the head of famous wives of heroes, but this title of mother of heroes has come to you from your son.

*Vidūshaka*.—Lady, I am pleased that the son takes after his father.

*King*.—Maudgalya, indeed the young elephant has imitated the lord of the herd.

*Chamberlain*.—Not even by such a display of valour does he produce astonishment in our minds, whose lofty irresistible origin thou art, as Aurva<sup>1</sup> is of the fire that consumes water.

*King*.—Maudgalya, let all the prisoners in my dominions be set at liberty beginning with the brother-in-law of Yajnasena.

*Chamberlain*.—As the King commands.

*Queen*.—Jayasenā, go and inform Irāvati and the other ladies of the harem of my son's victory.

*Female Door-keeper*.—I will do so. (*She sets off.*)

*Queen*.—Come here a moment.

<sup>1</sup> The name is thus explained by Monier Williams in his Dictionary. The sons of Kṛitavīrya, wishing to destroy the descendants of Bhrigu, in order to recover the wealth left them by their father, slew even the children in the womb. One of the women of the family of Bhrigu in order to preserve her embryo, secreted it in her thigh (*ūru*), whence the child at its birth was called Aurva, on beholding whom the sons of Kṛitavīrya were struck with blindness and from whose wrath proceeded a flame that threatened to destroy the world, had not Aurva, at the persuasion of the Bhārgavas, cast it into the ocean, where it remained concealed, and having the face of a horse.

*Female Door-keeper (returning).*—Here I am.

*Queen (aside).*—Tell Irāvati from me what I promised Málaviká when I appointed her to perform the ceremony of fertilizing the Aṣoka, and her birth also ; and obtain her consent by reminding her that she must not cause me to deviate from truth.

*Female Door-keeper.*—I will do so. (*she goes out, and again returns*) Queen, I have become the casket that holds the jewels of the ladies of the harem, owing to their giving me presents in honour of the victory of your son.

*Queen.*—What is there astonishing in that ? Of course this triumph is theirs as much as mine.<sup>1</sup>

*Female Door-keeper (aside).*—Moreover, Irāvati says “ You are all powerful, and your proposal is right. It is not proper to alter what has been already arranged.”

*Queen.*—Reverend Lady, I desire with your permission to bestow Málaviká on my husband, for whom she was originally destined by the noble Sumati.

*Parivrājiká.*—Now too, as before, you have full power over her.

*Queen (taking Málaviká by the hand).*—Let my husband receive the Lady Málaviká as a fitting reward for the good tidings he has given me.<sup>2</sup>

*The King remains silent and abashed.*

*Queen (smiling).*—Come, why does my husband despise me ?

*Vidúshaka.*—Lady, it is quite in accordance with the custom of the world that a new bridegroom should be bashful.

<sup>1</sup> Literally, common to them and me.

<sup>2</sup> i.e., of my son's success.

(*The King looks at the Vidūshaka*) Or<sup>1</sup> rather the King wishes his royal consort to bestow the title of Queen on Málaviká by way of showing her special honour before he receives her.

*Queen*.—As she is a Princess, the title of Queen become hers by birth, then what is the use of repetition ?

*Parivrājiká*.—Say not so, for even though sprung from a mine, jewels are not worthy, O noble one, until polished, of union with gold.<sup>2</sup>

*Queen*.—Forgive me, Reverend Lady, my mind was full of the good news of my son's success, so I neglected to show Málaviká the respect due to her high birth. Jayasena, quickly go and bring a silken veil for her.

*Female Door-keeper (going out and re-entering with a silken veil in her hand)*.—Queen, here it is.

*Queen (investing Málaviká with a veil)*.—Let my husband now receive her.

*King*.—Queen, your order leaves me without the power of making a reply.<sup>3</sup>

<sup>1</sup> Táránátha's reading means your Highness ought to receive Málaviká to whom the Queen (Dhárinī) gives the title of Queen, treating her as an equal.

<sup>2</sup> Táránátha reads—

*Asmākamutsavamanir manijātipuraskritah*

*Jātarupena kalyāṇi tarhi samyogam arhati,*

our prized jewel, though glorious by the mere fact of its being a jewel, nevertheless requires to be set in gold. He explains that the jewel means Málaviká, and the gold Agnimitra.

<sup>3</sup> i.e., I am obliged to obey at once ; Táránátha reads *trachāsanaṃ pratyanurāktā vāyam (āpavādrya) hanta pratigrihitam*. We are eager to obey your order. (*Aside.*) Ah ! I consented to take her before you gave her. (*Taddānāt prāg eva svīkritam* is his paraphrase.)



*Parivrājikā*.—Ha ! She is received as a wife.

*Vidūshaka*.—Dear me, how indulgent the Queen is towards you, Sir.

*The Queen looks towards the attendants.*

*The attendants (approaching Málavikā)*.—Victory to the Queen !

*The Queen looks towards the Parivrājikā.*

*Parivrājikā*.—This conduct is not astonishing in thee, inasmuch as good women who love their husbands shew obedience to them even by making to themselves rivals, for rivers carry hundreds of brooks along with them to the sea.

*Enter Nipunikā.*

*Nipunikā*.—Victory to the King ! Iravati sends the following message :—I offended on that occasion by shewing a want of respect, and thereby did that which was not pleasing to my husband. As he has now obtained his wish, he ought to honour me by merely taking me back into his favour.

*Queen*.—Nipunikā ! My husband will certainly grant your request.<sup>1</sup>

*Nipunikā*.—As the Queen commands.

*Parivrājikā*.—King, I wish to pay my respects to Mádhasena, who has obtained his object by thus becoming a connexion of yours, if you will shew me so much favour as to give me leave to depart.

*Queen*.—Reverend Lady, you ought not to leave us.

*King*.—Reverend Lady, I will send in my letters complimentary messages from you to Mádhasena.

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<sup>1</sup> Tārūnātha reads the Prākṛit equivalent of — *te sevītam jñāsyati*, will show himself sensible of your submissiveness.

*Parivrājikā.*—I am deeply obliged by the kindness of you both.

*Queen.*—Let my husband deign to inform me what other service I can render him.

*King.*—What more can you do than you have already done? But let this also be my lot. Do thou, O fair one,<sup>1</sup> always look upon me with propitious countenance, so much do I desire for the sake of thy rival, and the desire of my subjects for the removal of the six calamities<sup>2</sup> and other misfortunes shall certainly be gratified, as long as I, Agnimitra, am their protector.

*Exeunt omnes.*

*Here ends the Fifth Act.*

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<sup>1</sup> Literally, angry one, as a term of endearment. But it may refer to the fact that the Queen's anger was often justly aroused, and so the King requests her to be always ready for reconciliation, and not like the unforgiving Irāvātī. The latter seems to be Tāránátha's view.

<sup>2</sup> The calamities included under the title of *ṣṭi* were excessive rain, drought, mice, locusts, birds, and the over-proximity of Kings. Cf. Banerjea, on Raghuvansa, I., 62.

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Calcutta, March 1891.

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